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THEATRE OF THE GREEKS

A GREAT BODY OF INFORMATION

THE HUMAN

AN ACCOUNT OF DRAMATIC WRITERS

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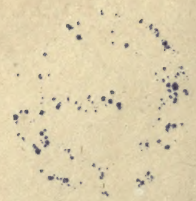
TO BE DONE

ASTRONOMY AND AN APPENDIX

OF THE

OF THE

OF THE



# THEATRE OF THE GREEKS,

CONTAINING, IN A COMPENDIOUS FORM,

A GREAT BODY OF INFORMATION

RELATIVE TO

THE RISE, PROGRESS, AND EXHIBITION

OF

THE DRAMA ;

TOGETHER WITH

AN ACCOUNT OF DRAMATIC WRITERS

FROM THESPIS TO MENANDER :

TO WHICH IS ADDED,

A CHRONOLOGY AND AN APPENDIX,

CONTAINING

CRITICAL REMARKS,

BY PORSON, ELMSLEY, AND OTHERS.



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CAMBRIDGE :

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1825.



# THEATRE OF THE GREEKS

OF THE GREEKS IN A CONTINUOUS FORM

A GREAT BODY OF INFORMATION

RELATIVE TO

THE RISE, PROGRESS, AND EXHIBITION

THE DRAMA

AN ACCOUNT OF DRAMATIC WRITERS

AND A VIEW THEREOF TO THE PRESENT

A CHRONOLOGY AND AN APPENDIX

WITH THE REMARKS

OF THE CRITICISM



CAMBRIDGE

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AND SOLD BY A. WILKINSON, 10, PATERNOSTER ROW, LONDON



## ADVERTISEMENT.

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IT is the design of the present work to lay before the Classical Student, in a compendious form, a great body of information relative to the Rise, Progress, Structure, and actual Exhibition of the Greek Drama, in all its various departments of Composition, Representation, &c. ; thereby to supersede the necessity of his having recourse to a variety of scarce or expensive Books. For this purpose, the best Authors who have written upon so extensive a subject, have been carefully consulted, and such portions of them as are usually read in the University transferred to the present Volume. These are illustrated by many additional observations derived from Hurd, Hermann, Tyrwhitt, Schlegel, Ricoboni and Marmontel.

The account of Dramatic Writers and Dramatic Contests is selected chiefly from Suidas, Athenæus, the *Fasti Hellenici*, Bockius de Græc. Trag. Princip., Schneider de Origine Gr. Trag., Museum Criticum and Julius Pollux : and the whole is concluded by an *Apparatus Criticus*, compiled from the Notes and Observations of Dawes, Porson, Elmsley, Monk, and Sturtz's improved edition of Maittaire de Dialectis.





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## ERRATA.

- P. 16, notes, for à l'avantage, read a l'avantage.  
P. 20, notes, for Thiseman, read This man.  
P. 30, notes, for Suidas, v. ἀπαρᾶ, read Suidas, v. παραρᾶ.  
P. 61, for Ἐκτηξ, read ἑκτηξ.  
P. 67, notes, for Δισχυλος, read Δισχυλος.  
P. 94, for Θέσπιδος αὐτὸς, read Θέσπιδος αὐτὰς.  
Id. for κνακων, read κνακῶν.  
P. 95, for γευδόμενος, read ψευδόμενος.  
P. 96, for ταύεται, read παύεται.  
P. 100, for is founded in Suidas, read is found in Suidas.  
Id. for χοιρίλψ, read χοιρίλω.  
P. 106, for Labducidæ, read Labdacidæ.  
P. 123, for addition of the Bacchæ, read edition of the Bacchæ.  
P. 131, for imputed to these Fables, read imputed to these Tables.  
P. 135, for Pratinus, read Pratinas.



# ARISTOTLE'S TREATISE ON POETRY.

## PART I.

### INTRODUCTION.

My design is to treat of Poetry in general, and of its several species—to inquire, what is the proper *effect* of each—what construction of a *fable*, or *plan*, is essential to a good Poem—of *what*, and *how many*, *parts*, each species consists; with whatever else belongs to the same subject; which I shall consider in the order that most naturally presents itself.

#### I.

(*Poetry a species of Imitation.*)

Epic Poetry, Tragedy, Comedy, Dithyrambics, as also, for the most part, the Music of the flute, and of the lyre—all these are, in the most general view of them, *Imitations*\* (οὐσαι μίμησις τὸ σύνολον); differing, however, from each other in *three* respects, according to the different *means*, the different *objects*, or the different *manner*, of their imitation.

#### II.

(*Different means of Imitation.*)

For as men, some through art, and some through habit, imitate various objects, by means of *colour* and *figure*, and others again, by *voice*; so with respect to the arts above mentioned, *rhythm*, *words*, and *melody* (ῥυθμός, λόγος, ἁρμονία†), are the different *means*, by which, either single, or variously combined, they all produce their imitation.

The Epopœia imitates by *words alone*, or by *verse*; and that verse may either be composed of various metres, or confined, according to the practice hitherto established, to a single species. For we should otherwise have no *general* name, which would comprehend the ‡ *Mimes* of Sophron and

\* *Imitation* is clearly applied by Aristotle in that sense, which, from him, has, I think, most generally been adopted by modern writers—that of *Fiction* [i. e. as opposed to that individual reality of things, which is the province of the historian, and conformably with the definition of the term μῦθος by Suidas and Hesychius, viz. λόγος ψευδής ΕΙΚΟΝΙΖΩΝ τὴν ἀλήθειαν]; and this, too, conveyed either in the dramatic or personative form, or by mere narration in the person of the Poet himself. *Twining*, Diss. I. pp. 27, 37.

† These instruments of poetic imitation are afterwards termed by Aristotle, ῥυθμός καὶ μέλος καὶ μέτρον; where μέλος is substituted for ἁρμονία, and μέτρον for λόγος. It is to be observed, that there are two species of *Melos* with Aristotle;—one, in a stricter sense, answering to harmony, or bare modulation; the other, which Aristides Quintilian denominates *perfect* (τέλειον), consisting of harmony, rhythm, and words. *Tyrwhitt*, p. 94.

‡ *Tyrwhitt* inquires how it has happened that Aristotle should have included the Socratic

Xenarchus, and the *Socratic dialogues*; or Poems in Iambic, Elegiac, or other metres, in which the *Epic* species of imitation may be conveyed. Custom, indeed, connecting the *poetry* or *making* with the *metre*, has denominated some *Elegiac Poets*, i. e. *makers of elegiac verse*; others, *Epic Poets*, i. e. *makers of hexameter verse*; thus distinguishing Poets, not according to the nature of their *imitation*, but according to that of their *metre* only. There are, again, other species of Poetry, which make use of *all the means* of imitation, *rhythm, melody, and verse*. Such are the *Dithyrambic*, that of *Nomes, Tragedy, and Comedy*: with this difference, however, that in some of these, they are employed *all together*, in others, *separately*. And such are the differences of these arts, with respect to the *means* by which they imitate.

### III.

#### (Different objects of Imitation.)

But, as the *objects* of imitation are the actions of *men* (ἐπεὶ δὲ μιμοῦνται οἱ μιμούμενοι πράττοντας), and these men must of necessity be either good or bad, (for on this does *character* principally depend; the *manners* being in *all* men most strongly marked by virtue and vice,) it follows, that we can only represent men, either as *better* than they actually are, or *worse*, or exactly as they are: just as, in *Painting*, the pictures of *Polygnotus*\* were above the common level of nature; those of *Pauson*, below it; those of *Dionysius*, faithful *likenesses*.

Now it is evident that each of the imitations above mentioned will admit of these differences, and become a different kind of imitation, as it imitates *objects* that differ in this respect. This may be the case with *Dancing*; with the *Music* of the flute, and of the lyre; and, also, with the Poetry which employs *words*, or *verse* only, without *melody* or *rhythm*: thus, *Homer* has drawn men *superior* to what they are; *Cleophon*†, as they are; *Hegemon* the

*Dialogues* under the head of *Metrical Poems*, when those which have come down to us, viz. of Xenophon, Plato, and Æschines, are all written in prose; and concludes, after citing a passage of Athenæus, by conjecturing that the *Socratic Dialogues* here mentioned, are not to be understood of all the *Dialogues* which bear that name, but of those only which *Alexamenus Teius* wrote. With respect to *Sophron*, he meets the assertion of *Suidas*—that he wrote in prose (καταλογάδην), by remarking that those fragments of his which have come down to us, have a certain poetical character and rhythm, and that the Scholiast upon *Gregory Nazianzen* expressly asserts, that *Sophron* made use of certain rhythms and measured periods (ρυθμοῖς ἵστοι καὶ κώλοις ἐχρήσατο), p. 96. *Hermann* defends the account given by *Suidas*, and cites a passage of *Aristotle* to be found in *Athenæus*, οὐκοῦν οὐδὲ ἐμμέτρους τοὺς καλουμένους Σώφρονος μῦθους μὴ φάμεν εἶναι λόγους καὶ μῆσεις, ἢ τοὺς Ἀλεξαμένου τοῦ Τήσιου τοὺς πρώτους γραφέντας τῶν Σωκρατικῶν διαλόγων. He admits, however, that the prose of *Sophron* might have been of that metrical kind similar to what *Gesner* has employed in his *Idylls*. *Hermann's Arist. Poet.* p. 93. It must be remarked, that *Twining* has translated *Aristotle's* words, λόγοις φιλοῖς, not by the usual interpretation of them, *prose*, but by “*words alone*.” Other commentators on this perplexing passage, have understood λόγοις φιλοῖς to mean *verse, without music*.

\* For an account of *Polygnotus* and *Dionysius*, vide *Ælian*. in *Var. Hist.* iv. 3; of *Pauson*, *cundem*, xiv. 15.

† *Cleophon*. *Suidas* mentions ten pieces of this author; *Actæon, Amphiaræus, Achilles, Bacchæ, Dexamenus, Erigone, Thyestes, Leucippus, Persis, Telephus*. To these may be added a Poem, intitled Μανδρόβουλος, of which mention is made, *apud Arist. Sophist. Elench. lib. 1. c. xiv.*

*Hegemon*. Vide *Athenæum*, pp. 698. 406; and for an account of parodies written in hexameter verse, p. 638.

*Nicocharès*. *Castelvetro* had conjectured ΔΕΙΛΙΑΔΑ (*The Poltroniad*). *Hermann* and *Tyrwhitt* defend the present reading (Δηλιάδα), the inhabitants of *Delos* being the subject of the poem, who were, almost to a proverb, *Parasites*.



Thasian, the inventor of parodies, and *Nicochares*, the author of the *Deliad*, worse than they are.

## IV.

(*Different manner of Imitation.*)

There remains the *third* difference—that of the *manner* in which each of these objects may be imitated. For the Poet, imitating the *same object*, and by the *same means*, may do it either in *narration*—and that, again, either personating other characters, as Homer does, or, in his own person throughout, without change:—or, he may imitate by representing all his characters as real, and employed in the very *action* itself.

These, then, are the three differences by which all Imitation is distinguished; those of the *means*, the *object*, and the *manner* (ἐν οἷς τε, καὶ ᾧ, καὶ ὡς): so that *Sophocles* is, in one respect, an imitator of the same kind with *Homer*, as elevated characters are the *objects* of both; in another respect, of the same kind with *Aristophanes*, as both imitate in the *way* of action; whence, according to some, the application of the term *Drama* [*i. e. action*] to such Poems. Upon this it is, that the *Dorians* ground their claim to the invention both of Tragedy and Comedy. For Comedy is claimed by the *Megarians*\*; both by those of Greece, who contend that it took its rise in their popular government; and by those of Sicily, among whom the poet *Epicharmus* flourished long before *Chionides* and *Magnes*; and Tragedy, also, is claimed by some of the *Dorians* of Peloponnesus.—In support of these claims they argue from the *words* themselves. They allege, that the Doric word for a *village* is *Καίμη*, the Attic, *Δῆμος*; and that *Comedians* were so called, not from *καταδείν*—to *revel*—but from their strolling about the *καίμας*, or *villages*, before they were tolerated in the city. They say, farther, that to *do*, or *act*, they express by the word *δρᾶν*; the Athenians by *πράττειν*.

And thus much as to the differences of imitation (*μίμησις*) how *many*, and *what* they are.

## V.

(*Origin of Poetry.*)

Poetry, in general, seems to have derived its origin from two *causes*, each of them *natural*.

1. To *Imitate* is instinctive in man from his infancy. By this he is distinguished from other animals, that he is, of all, the most imitative, and through this instinct receives his earliest education. All men, likewise, naturally receive pleasure from imitation. This is evident from what we experience in viewing the works of imitative art; for in them, we contemplate with pleasure, and with the more pleasure, the more exactly they are imitated, such objects as, if real, we could not see without pain—as the figures of the meanest and most disgusting animals, dead bodies, and the like. And the reason of this is, that to *learn* is a natural pleasure, not confined to philosophers, but common to all men; with this difference only, that the multitude

\* *Megarians*. Their democracy overturned, Olymp. LXXXIV. Vide Thucyd. iv. 74. and Bentley's Phalaris.

*Chionides* flourished eight years before the Persian war, about Olymp. LXXIII. and was one of the writers of the old Comedy. Among the pieces assigned to him were the *Heroes*, *Mendici*, *Persæ*.

Of *Magnes* no piece is extant. Hermann corrects a mistake of Tyrwhitt, who makes *Aristophanes*, in the *Knights*, mention *Magnes* as the *first* of the ancient Comic writers; whereas he only notices his celebrity. Vide *1ππ.* 517.

partake of it in a more transient and compendious manner. Hence the pleasure they receive from a picture: in viewing it they *learn*\*, they *infer*, they *discover*, what every object is: that *this*, for instance, is such a particular man, &c. For if we suppose the object represented to be something which the spectator had never seen, in that case his pleasure will not arise from the *imitation*, but from the workmanship, the colours, or some such cause.

Imitation, then, being thus natural to us; and, 2dly, *Melody* and *Rhythm*† being also natural, (for as to *metre*, it is plainly a *species* of rhythm,) those persons, in whom, originally, these propensities were the strongest, were naturally led to rude and extemporaneous attempts, which, gradually improved, gave birth to Poetry‡.

## VI.

(*Division of Poetry into two kinds, the Serious and the Ludicrous.*)

But this Poetry, following the different *characters* of its authors, naturally divided itself into *two* different *kinds*. They, who were of a grave and lofty spirit, chose for their imitation the actions and adventures of *elevated* characters; while Poets of a *lighter* turn, represented those of the *vicious* and *contemptible*. And these composed, originally, *Satires*; as the former did *Hymns* and *Encomia*.

Of the *lighter* kind, we have no Poem anterior to the time of Homer, though many such, in all probability, there were; but *from* his time, we have: as, his *Margites*, and others of the same species, in which the Iambic was introduced as the most proper measure; and hence, indeed, the name of *Iambic*, because it was the measure in which they used to *satirize* each other (ἰαμβικόν).

And thus these old Poets were divided into two classes—those who used the *heroic*, and those who used the *iambic* verse.

\* *They learn*, i. e. merely recognize, discover, &c. The fullest illustration of this passage is to be found in another work of Aristotle, his *Rhetoric*, lib. iii. where he applies the same principle to metaphorical language, and resolves the pleasure we receive from such language, into that which arises from the μάθησις TAXEIA, the exercise of our understandings in *discovering* the meaning, by a *quick* and *easy* perception of some quality or qualities common to the thing *expressed*, and the thing *intended*.—*Twining*, Vol. I. pp. 281, 282.

† *Rhythm* differs from *metre*, in as much as rhythm is *proportion*, applied to any motion whatever; metre is *proportion*, applied to the motion of words spoken. Thus, in the drumming of a march, or the dancing of a hornpipe, there is *rhythm*, though no *metre*. In Dryden's celebrated Ode there is *metre* as well as *rhythm*, because the poet, with the *rhythm*, has associated certain words; and hence it follows that, though ALL METRE is RHYTHM, yet ALL RHYTHM is NOT METRE.—*Harris's Philol. Inquiries*, p. 67, where it is also observed, very truly, that "no English word expresses *rhythmus* better than the word "*time*."—*Twining*, Vol. I. p. 109.

‡ It follows from the same idea of the *end*, which Poetry would accomplish, that not only rhythm, but *numbers*, properly so called, is essential to it. For this art undertaking to gratify all those desires and expectations of pleasure, that can be reasonably entertained by us, . . . it follows that Poetry will not be that which it professes to be, that is, will not accomplish its own purpose, unless it delight the ear with numbers; or, in other words, unless it be clothed in verse. . . . [Poetry]—is every where of the most early growth, preceding every other sort of composition; and being destined for the ear, that is, to be either sung, or at least recited, it adapts itself, even in its first rude essays, to that sense of measure and proportion in sounds, which is so natural to us. The hearer's attention is the sooner gained by this means, his entertainment quickened, and his admiration of the performer's art excited. Men are ambitious of pleasing, and ingenious in refining upon what they observe will please. In process of time, what was at first the extemporaneous production of genius or passion, under the conduct of the natural ear, becomes the labour of the closet, and is conducted by artificial rules, &c.—*Hurd, on the Idea of Universal Poetry*, Vol. II. p. 145.



And as, in the *serious* kind, Homer alone may be said to deserve the name of *Poet*, not only on account of his other excellencies, but also of the *dramatic* spirit of his imitations; so was he likewise the first who suggested the idea of *Comedy*, by substituting *ridicule* for *invective*, and giving that ridicule a *dramatic* cast: for his *Margites* bears the same analogy to *Comedy*, as his *Iliad* and *Odyssey* to *Tragedy*. But when *Tragedy* and *Comedy* had once made their appearance, succeeding *Poets*, according to the turn of their genius, attached themselves to the one or the other of these new species. The *lighter* sort, instead of *Iambic*, became *Comic Poets*; the *graver*, *Tragic*, instead of *Heroic*: and that on account of the superior dignity and higher estimation of these latter forms (σχήματα) of Poetry.

## VII.

### (Progress of Tragedy.)

Both *Tragedy*, then, and *Comedy*, having originated in a rude and unpremeditated manner—the first from the *Dithyrambic* hymns, the other from those *Phallic* songs, which, in many cities, remain still in use,—each advanced gradually towards perfection, by such successive improvements as were most obvious.

*Tragedy*, after various changes, (πολλὰς μεταβολὰς μεταβαλοῦσα ἡ τραγωδία)\* reposed at length in the completion of its proper form. *Æschylus* first added a second actor: he also abridged the chorus, and made the dialogue the principal part of *Tragedy*. *Sophocles* increased the number of actors to three, and added the decoration of painted scenery. It was also late before *Tragedy* threw aside the short and simple *fable*, and ludicrous language of its satyric origin, and attained its proper magnitude and dignity. The *Iambic* measure was then first adopted: for, originally, the *Trochaic tetrameter* was made use of, as better suited to the satyric and saltatorial genius of the poem at that time (διὰ τὰ σατυρικὴν καὶ ὀρχηστικωτέραν εἶναι τὴν ποίησιν); but when the dialogue was formed, nature itself pointed out the proper metre. For the *iambic* is, of all metres, the most colloquial

\* The πολλὰς μεταβολαί, which Aristotle affirms *tragedy* to have undergone, are thus stated by Hermann.

1. The first form of *Tragedy* was that which originated with the singers of *Dithyrambs*; not, as Bentley and Tyrwhitt suppose, consisting entirely of choral odes. The latter critic was of opinion that no other difference existed between the *Tragic* and *Dithyrambic* chorus, except that of a goat being the prize of the first, and a bull that of the second; while Bentley, on the authority of *Diogenes Laertius*, states that the *Tragic* and *Satyric* poetry of old, consisted only of the chorus. Whereas the passage of *Diogenes* is to be understood, not of the hymns which the chorus were accustomed to sing, but of those extemporal effusions which the chorus uttered, as they came into their minds.

2. The second form was that which contained the extemporal effusions (αὐτοσχεδιασματος) of the satyrs; and to this is to be referred the proverb οὐδὲν πρός τὸν Διόνυσον, mentioned by *Suidas* and *Photius*.

3. The third form had *Thespis* for its author, who introduced one actor.

4. The fourth was that instituted by *Phrynicus*, the disciple of *Thespis*, the inventor of *serious* *Tragedy* according to *Plutarch* (*Problem. Symp.* i. 1). He also introduced female characters, and trochaic tetrameters, according to *Suidas* in *φρυν*.

5. The fifth was that of the *Satyric* drama, invented, as *Suidas* says, by *Pratinas* the *Phliasian*.

6. *Æschylus* instituted the sixth form, by the addition of a second actor.

7. The seventh was that as augmented by *Sophocles* with a third actor, and painted scenery.

—*Arist. Poet.* p. 109.

See also a Dissertation by Mr. W. Schneider, “De Choris Dithyrambicis et Satyricis,” who derives the *Satyric* chorus from the *Dithyrambic*, and *Tragedy* from the *Satyric*.

(μάλιστα γὰρ λεκτικὸν ἔστι); as appears evidently from this fact, that our common conversation frequently falls into *iambic* verse; seldom into *hexameter*, and only when we depart from the usual *melody* of speech. *Episodes* were also multiplied, and every other part of the drama successively improved and polished.

### VIII.

#### (Object and Progress of Comedy.)

Comedy, as was said before, is an imitation of bad characters: bad, not with respect to every sort of vice, but to the *ridiculous* only, as being a *species* of turpitude or deformity; since it may be defined to be—a *fault* or *deformity* of such sort as is neither *painful* nor *destructive* (τὸ γὰρ γελοῖον ἔστιν ἀμαρτημὰ τι—καὶ οὐ φθαρτικόν). A ridiculous face, for example, is something ugly and distorted, but not so as to cause *pain*.

The successive improvements of Tragedy, and the respective authors of them, have not escaped our knowledge; but those of Comedy, from the little attention that was paid to it in its origin, remain in obscurity. For it was not till late, that Comedy was authorized by the magistrate\*, and carried on at the public expense: it was, at first, a private and voluntary exhibition†. From the time, indeed, when it began to acquire some degree of form, its poets have been recorded; but who first introduced masks, or prologues‡, or augmented the number of actors—these, and other particulars of the same kind, are unknown.

\* See Bentley's Phalaris, "The Age of Comedy." The Abbé Barthelemy fixes the birth of Comedy to the 50th Olympiad; but this must be understood of those rude attempts at Farce, which amused the rustic inhabitants of the neighbourhood of Athens. The Arundel Marbles assign Olym. LXXVII. as the date in which Epicharmus lived, making him contemporary with Hiero of Syracuse. Horace, after giving an account of the rise of Tragedy and Satire, says,

Successit vetus his Comœdia, non sine multa  
Laude: sed in vitium libertas excidit, et vim  
Dignam lege regi: lex est accepta; chorusque  
Turpiter obtulit, sublato jure nocendi.

Art. Poet. 281.

Upon this passage Hurd remarks, that Horace designed to point out the cultivation and improvement of Comedy from the time that Tragedy had obtained its end under Æschylus, i. e. in the words of Aristotle, ἔσχε τὴν ἐαυτοῦ φύσιν, and that there is no reason to suppose, with some critics, that he meant to date its origin from hence.

† *Voluntary exhibition.* This is not to be understood of the chorus, but of the poets.—Hermann, Arist. p. 112. Hence, says Tyrwhitt, we may see what the poet had to encounter in the infancy of Comedy; not only being compelled to teach his own chorus, but to hire, feed, and furnish it with dresses, &c.

‡ *Prologues.* Hermann has given "λόγους" in his edition, which he defends in a long note. Twining observes "That we are not to look for a sense of the word πρόλογος, as here applied to Comedy, different from that, in which it is applied, ch. xii. [Transl. part ii. sect. 10.] to Tragedy. In both, it was that *introductory* part of the drama, the business of which was to give the spectator so much information relative to the piece, as would enable him to follow the action without confusion. This we learn clearly from the following passage in Aristotle's Rhetoric. Καὶ οἱ Τεχνικοί δηλοῦσι περὶ τὸ δράμα, κἀν μὴ εὐθὺς, ὥσπερ Εὐριπίδης, ἀλλ' ἐν τῷ ΠΡΟΛΟΓῳ γίγνεται δηλοῦν, ὥσπερ καὶ Σοφοκλῆς." Καὶ ἡ ΚΟΜΩΔΙΑ ὈΨΑΥΤΩΣ. This clearly excludes the *separate* prologue, such as that of the *Roman* comedy; and it is, also, irreconcilable with Dacier's idea, that by the *prologue*, in the passage we are considering, Aristotle meant what was afterwards called the *Parabasis*; for this was merely an address from the poet to the audience, through the mouth of the chorus, occurring indifferently in any part of the play, and even sometimes at the *end* of it. It seems to differ from the prologue of the *Roman* comedy, and of the modern drama, only in its being delivered by the chorus, and in the body of the piece.—Vol. I. p. 330.

*Epicharmus* and *Phormis* were the first who *invented* comic fables. This improvement, therefore, is of *Sicilian* origin. But, of *Athenian* poets, *Crates* was the first who abandoned the *Iambic* form of comedy, and made use of *invented* and *general* stories, or fables.

## IX.

(*Epic and Tragic species compared.*)

*Epic* poetry agrees so far with *Tragic*, as it is an imitation of *great characters* and *actions*, by *means* of *words*; but in this it differs, that it makes use of only one kind of metre throughout, and that it is *narrative*. It also differs in *length*: for Tragedy endeavours, as far as possible, to confine its action within the limits of a single revolution of the sun, or nearly so; but the time of *Epic* action is indefinite. This, however, at first was equally the case with Tragedy itself.

Of their constituent *parts*, some are common to both, some peculiar to Tragedy. He, therefore, who is a judge of the beauties and defects of Tragedy, is, of course, equally a judge with respect to those of *Epic* poetry: for all the parts of the *Epic* poem are to be found in Tragedy: *not* all those of Tragedy in the *Epic* poem.



## PART II.

### OF TRAGEDY.

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#### I.

##### (*Definition of Tragedy.*)

OF the species of Poetry which imitates in *hexameters*, and of *Comedy*, we shall speak hereafter. Let us now consider *Tragedy*; collecting, first, from what has been already said, its true and essential definition. Tragedy, then, is an imitation of an *action* that is *important*, *entire*, and of a proper *magnitude*—by *language* embellished and rendered *pleasurable*, but by different *means*, in different parts—in the *way*, not of *narration*, but of *action*—effecting, through *pity* and *terror*\*, the *correction* and *refinement* of such passions. (Ἔστιν οὖν τραγωδία μίμησις πράξεως σπουδαίας καὶ τελείας, μέγεθος ἐχούσης ἡδυσμένῳ λόγῳ, χωρὶς ἐκάστου τῶν εἰδῶν ἐν τοῖς μορίοις, δρώντων, καὶ οὐ δι' ἀπαγγελίας, δι' ἐλέου καὶ φόβου περαινούσα τὴν τῶν τοιούτων παθημάτων κάθαρσιν.)

By *pleasurable language*, I mean a language that has the embellishments of rhythm, melody, and metre; and I add, by *different means* in *different parts*, because in some parts metre alone is employed, in others, melody.

#### II.

##### (*Deduction of its constituent Parts.*)

Now as Tragedy imitates by *acting*, the *Decoration*, in the first place, must necessarily be *one* of its parts: then the *Melopœia* (or *Music*), and the *Diction*; for these last include the *means* of tragic imitation. By *diction*, I mean the *metrical composition*. Again, Tragedy being an imitation of an action, and the persons employed in that action being necessarily characterized by their *manners* and their *sentiments*, since it is from *these* that actions themselves derive their character, it follows, that there must also be *manners* and *sentiments*, as the two *causes* of actions, and, consequently, of the happiness or unhappiness of all men. The *imitation of the action* is the *Fable*: for by *fable* I now mean the *contexture of incidents*, or the *plot*. By *manners*, I mean, whatever marks the *characters* of the persons. By *sentiments*, whatever they *say*.

Hence, all Tragedy must necessarily contain *six* parts, which, together, constitute its peculiar character or *quality*: Fable, Manners, Diction, Sentiments, Decoration, and Music, (μῦθος, καὶ ἦθος, καὶ λέξις, καὶ διάνοια, καὶ

\* This is not an abstract speculation, but the language of nature and experience, and consonant to the opinions of the most judicious critics, from Aristotle to the present time. So Horace,

Ille per extentum funem mihi posse videtur  
Ire poeta, meum qui pectus inaniter angit,  
Irritat, mulcet, falsis terroribus implet  
Ut magus, et modo me Thebis, modo ponit Athenis.



ὄψις, καὶ μελοποιία). Of these parts, two relate to the *means*, one to the *manner*, and three to the *object* of imitation\*. These *specific parts* have been employed by most poets, and are to be found in [almost] every tragedy.

### III.

#### (Comparative Importance of the Parts.)

But of all these parts the most important is the *combination* of incidents, or the *Fable*: because Tragedy is an imitation, not of *men*, but of *actions* †,—of life, of happiness and unhappiness. Now the *manners* of men constitute only their *quality* or *characters*; but it is by their *actions* that they are *happy*, or the contrary. Tragedy, therefore, does not imitate action, *for the sake* of imitating manners, but in the imitation of action, that of manners is of course involved. So that the *action* and the *fable* are the *end* of Tragedy; and in every thing the *end* is of principal importance.

Again—Tragedy cannot subsist without *action*; without *manners* it may: the tragedies of most modern Poets have this defect; a defect common, indeed, among Poets in general. Farther; suppose any one to string together a number of speeches, in which the manners are strongly marked, the language and the sentiments well turned; this will not be sufficient to produce the proper effect of Tragedy: that end will much rather be answered by a piece, defective in each of those particulars, but furnished with a proper fable and contexture of incidents.

Add to this, that those parts of Tragedy, by means of which it becomes most interesting and affecting, are parts of the *fable*; I mean, *Revolutions* and *Discoveries*.

As a farther proof, adventurers in Tragic writing are sooner able to arrive at excellence in the language, and the manners, than in the construction of a plot; as appears from almost all our earlier Poets. The *fable*, then, is the principal part, the *soul*, as it were, of Tragedy; and the *manners* are next in rank: Tragedy being an imitation of an *action*, and *through that*, principally, of the *agents*.

In the *third* place stand the *sentiments*. To this part it belongs to say such things as are *true* and *proper*.

The *manners* are whatever manifests the *disposition* of the speaker. There are speeches, therefore, which are without manners, or character; as not containing any thing by which the *aversions* or *propensities* of the person who delivers them can be known. The *sentiments* comprehend *whatever is said*; whether *proving* any thing affirmatively or negatively, or expressing some general reflection, &c.

*Fourth*, in order, is the *Diction*—the *expression* of the *sentiments* by *words*.

Of the remaining two parts, the *Music* stands next; of all the pleasurable accompaniments and embellishments of Tragedy, the most delightful.

\* *Music* and *diction*, to the *means*, which are *words*, *melody*, and *rhythm*; *decoration*, to the *manner* of imitating—i. e. by *representation* and *action*; *fable*, *manners*, and *sentiments*, to the *objects* of imitation—i. e. *men*, and their actions, characters, &c.

† If the proper end of Tragedy be to *affect*, it follows, “that *actions*, not *characters*, are the chief object of its representations.” For that which *affects* us most in the view of human life is the observation of those signal circumstances of *felicity* or *distress*, which occur in the fortunes of men. But *felicity* and *distress*, as the great critic takes notice, depend on *action*; κατὰ τὰς πράξεις, εὐδαίμονες, ἢ τεύχοντες. They are then the calamitous *events*, or fortunate *issues* in human action, which stir up the stronger *affections*, and agitate the heart with *passion*. Hurd, on the Province of the Drama.

The *Decoration* has, also, a great effect; but, of all the parts, is most foreign to the art. For the power of Tragedy is felt without representation, and actors; and the beauty of the decorations depends more on the art of the mechanic, than on that of the Poet.

## IV.

(Of the Fable and its construction.)

Now we have defined Tragedy to be an imitation of an action that is *complete* and *entire*; and that also has a certain *magnitude*; for a thing may be *entire*, and a *whole*, and yet not be of any *magnitude*\*.

1. By *entire*, I mean that which has a *beginning*, a *middle*, and an *end*. A *beginning* is that which does not, necessarily, suppose any thing before it, but which requires something to follow it. An *end*, on the contrary, is that which supposes something to precede it, either necessarily or probably; but which nothing is required to follow. A *middle* is that which both supposes something to precede, and requires something to follow. The Poet, therefore, who would construct his fable properly, is not at liberty to begin, or end, where he pleases, but must conform to these definitions.

2. Again: whatever is beautiful, whether it be an animal, or any other thing composed of different parts, must not only have those parts arranged in a certain manner, but must also be of a certain *magnitude*; for beauty consists in *magnitude* and *order*. Hence it is that no very minute animal can be beautiful; the eye comprehends the whole too instantaneously to distinguish and compare the parts:—neither, on the contrary, can one of a prodigious size be beautiful; because, as all its parts cannot be seen at once, the *whole*, the *unity* of object, is lost to the spectator; as it would be, for example, if he were surveying an animal of many miles in length. As, therefore, in animals and other objects, a certain *magnitude* is requisite, but that magnitude must be such as to present a whole *easily comprehended by the eye*; so, in the fable, a certain *length* is requisite, but that length must be such as to present a whole *easily comprehended by the memory*.

With respect to the measure of this length—if referred to actual representation in the dramatic contests, it is a matter foreign to the art itself: for if a hundred tragedies were to be exhibited in concurrence, the length of each performance must be regulated by the hour-glass †; a practice of which, it is said, there have formerly been instances. But, if we determine this measure by the nature of the thing itself, the more extensive the fable, consistently with the clear and easy comprehension of the whole, the more

\* *i. e.* not be large. *Magnitude* is here used in its proper and relative sense, of *greatness*; and with reference to some standard.

† Κλεψιδρα. Hermann thinks it impossible that any definite time could have been assigned for the representation of a piece; for had this practice sometimes obtained, it is not likely that Aristotle would have alluded to it with such brevity; and secondly, by such limitation, the pieces would often be suddenly concluded at a part in which the spectators were most highly interested. This vague and unsatisfactory note of Hermann is very well answered in the seventh number of the Museum Criticum. “Were a certain number of hours allowed to each poet, nothing could be more easy for him than to bring his pieces within the limited time. Indeed, if this were not the case, I do not perceive how a competitor could judge of the probable length of his adversary’s tetralogy. In the Oresteian Tetralogy, the Agamemnon is very long; but the Choephoree and Eumenides are both short. At all events, it is probable that some limits were assigned to each competitor. It appears that the theatres were filled with fresh audiences four times a day. Yet surely one set of competitors must have lasted longer than three hours; and in all probability this account refers to the time when the poets contended with single plays.”



beautiful will it be, with respect to *magnitude*.—In general, we may say, that an action is sufficiently extended, when it is long enough to admit of a change of fortune from happy to unhappy, or the reverse, brought about by a succession, necessary or probable, of *well-connected* incidents.

## V.

*(Unity of the Fable.)*

A *Fable* is not *one*, as some conceive, merely because the *hero* of it is *one*. For numberless events happen to one man, many of which are such as cannot be connected into *one event*: and so, likewise, there are many actions of one man which cannot be connected into any *one action*. Hence appears the mistake of all those Poets who have composed *Herculeids*,\* *Theseids*, and other Poems of that kind. They conclude, that because *Hercules* was *one*, so also must be the fable of which he is the subject. But Homer, among his many other excellencies, seems also to have been perfectly aware of this mistake, either from art or genius. For when he composed his *Odyssey*, he did not introduce all the events of his hero's life,—such, for instance, as the wound he received upon Parnassus—his feigned madness when the Grecian army was assembling, &c.—events, not connected, either by necessary or probable *consequence*, with each other; but he comprehended those only which have relation to *one action*; for such we call that of the *Odyssey*.—And in the same manner he composed his *Iliad*.

As, therefore, in other mimetic arts, *one* imitation is an imitation of *one thing*, so here, the fable being an imitation of an action, should be an imitation of an action that is *one* and *entire*†; the parts of it being so connected, that if any one of them be either transposed, or taken away, the *whole* will be destroyed or changed: for whatever may be *either* retained or omitted, without making any sensible difference, is not properly a *part*.

\* The Author of the *Herculeid*, according to Suidas, was Pisander the son of Piso, who recorded the deeds of Hercules in two books. This Poem is thus alluded to by Quintilian, “Audire videor undique congerentes nomina plurimorum Poetarum. Quid? *Herculis acta* non bene Pisandros?” Lib. x. cap. 1. For a farther account see Heyne's Excursus I, to the second *Æneid*, which is a complete treasure of critical learning on the subject of what have been denominated the “*Cyclic Poets*.” The *Theseid* was composed by Pythostratus or Nicostratus.—Heyne, ad Apollodor. p. 894.

† To this Chapter, in which Aristotle considers so particularly the *unity* of fable, as distinct from its *totality*, it will not be out of place to annex Twining's remarks upon what are called the *three dramatic unities*.—“Any one,” he says, “not acquainted with Aristotle's Treatise on Poetry, would, I suppose, naturally take it for granted, that they are all explicitly laid down, and enforced by him, as essential and indispensable laws, in that famous code of dramatic criticism. But the fact is, that of these three rules, the only one that can be called important—that of the *unity of action*—is, indeed, clearly laid down and explained, and, with great reason, considered by him as indispensable. Of the two other unities, that of *place* is not once mentioned, or even hinted at in the whole book; and all that is said respecting the *time* of the action, is said in this chapter, and in these words: ‘Tragedy endeavours, as far as possible, to confine its action within the limits of a single revolution of the Sun, or nearly so.’” Vol. I. p. 338.

The first forty-five lines of Horace's Art of Poetry are taken up in recommending the unity of action, and giving examples of mistakes on the subject, the precepts for its preservation ending with this solemn decision: *Hoc amct, hoc spernat, promissi carminis auctor*. And according to Hurd, in his note on the passage, not without reason; for he insists that the reduction of a subject into one entire consistent plan, is the most difficult of all the offices of invention. Whoever reads Ricoboni (*Hist. de tous les Theatres de l'Europe*) will find that all nations, in the infancy of their Theatre, have universally offended against this unity of design.



## VI.

*(Different provinces of the Poet and Historian.)*

It appears, farther, from what has been said, that it is not the Poet's province to relate such things as have actually happened, but such as *might* have happened—such as are *possible*, according either to probable or necessary consequence. For it is not by writing in *verse* or *prose*, that the Historian and the Poet are distinguished: the work of *Herodotus* might be versified; but it would still be a species of History, no less with metre, than without. They are distinguished by this, that the one relates what *has* been, the other what *might* be. On this account, Poetry is a more philosophical, and a more excellent thing than History; for Poetry is chiefly conversant about *general* truth; History about *particular*. In what manner, for example, any person of a certain character would speak, or act, probably, or necessarily—this is *general*; and this is the object of Poetry, even while it makes use of *particular names*. But, what *Alcibiades* did, or what happened to *him*—this is *particular* truth.

With respect to Comedy, this is now become obvious; for here, the Poet, when he has formed his plot of *probable* incidents, gives to his characters whatever names he pleases; and is not, like the Iambic Poets, particular, and personal.

Tragedy, indeed, retains the use of real names; and the reason is, that, what we are disposed to believe, we must think *possible*: now what has never actually happened, we are not apt to regard as possible; but what *has* been is unquestionably so, or it could not have been at all.

From all this it is manifest, that a Poet should be a *Poet*, or *maker of fables*, rather than of *verses*; since it is *imitation* that constitutes the Poet, and of this imitation *actions* are the object: nor is he less a Poet \*, though the incidents of his fable should chance to be such as have actually happened; for nothing hinders, but that some *true* events may possess that *probability* †, the invention of which entitles him to the name of *Poet*.

## VII.

*(Episodic Fables the worst.)*

Of *simple* fables or actions the *episodic* are the worst. I call that an *episodic fable* (ἐπεισοδιώδη μῦθον), the *episodes* ‡ of which follow each other

\* The original, as it stands, (for I doubt of its integrity,) is very ambiguous and obscure. The sense I *wished* to give it is this: “nor will he be the less a Poet, though he should *found* his poem upon fact: for nothing hinders, but that some *real* events may be such as to *admit* of *poetic* probability; and he who *gives* them this probability, and *makes* them such as Poetry requires, is so far entitled to the name of *Poet* or *Inventor*.” *Twining*, Vol. II. p. 64.

† It may appear to the reader to be a strange observation, that “*some true events may be probable*.” But he will recollect what sort of *events*, and what sort of *probability* Aristotle here speaks of: i. e. of *extraordinary events*, such as Poetry requires, and of that more *strict* and *perfect probability*, that closer connexion and *visible* dependence of circumstances, which are always required from the *Poet*, though in *such* events not often to be found in *fact* and real life, and therefore not expected from the *Historian*. *Ib.* Vol. I. p. 129.

‡ Tyrwhitt remarks that the Prometheus Vinculus affords a striking illustration of the ἐπεισοδιώδη μῦθον; the Episode of Oceanus from 291—404, and that of Io 577—911, having no sort of connexion, necessary or probable, with the principal fable. “The episodes were often added, that the Play might possess its proper magnitude, and that the spectators might not be dismissed before the usual time, which perhaps was the reason why Sophocles in the Ajax

without any *probable* or *necessary* connexion; a fault into which bad Poets are betrayed by their want of skill, and good Poets by the players: for in order to accommodate their pieces to the purposes of rival performers in the dramatic contests, they spin out the action beyond their powers, and are thus frequently forced to break the connexion and continuity of its parts.

But Tragedy is an imitation, not only of a *complete* action, but also of an action exciting *pity* and *terror*. Now that purpose is best answered by such events as are not only *unexpected*, but *unexpected consequences of each other*: for, by this means they will have more of the *wonderful*, than if they appeared to be the effects of chance; since we find, that among events merely casual, those are the most wonderful and striking, which *seem* to imply design: as when, for instance, the statue of *Mitya* at Argos killed the very man who had murdered *Mitya*, by falling down upon him as he was surveying it; events of this kind not having the appearance of *accident*.

### VIII.

#### (Fables Simple or Complicated.)

Fables are of two sorts, *simple* and *complicated* (Εἰσὶ δὲ τῶν μῦθων οἱ μὲν ἀπλοῖ, οἱ δὲ πεπλεγμένοι); for so also are the *actions* themselves of which they are imitations. An action (having the *continuity* and *unity* prescribed) I call *simple*, when its catastrophe\* is produced *without* either *revolution* or *discovery*; *complicated*, when *with* one, or both. And these should arise from the structure of the fable itself, so as to be the natural consequences, necessary or probable, of what has preceded in the action. For there is a wide difference between incidents that follow *from*, and incidents that follow only *after*, each other.

### IX.

#### (Parts of the Fable. 1. *Revolutions*. 2. *Discoveries*. 3. *Disasters*.)

A *Revolution* (περιπέτεια), is a change into the reverse of what is expected from the circumstances of the action; and that, produced, as we have said, by *probable* or *necessary* consequence.

Thus, in the *Œdipus Tyrannus*, the messenger, meaning to make *Œdipus* happy, and to relieve him from the dread he was under with respect to his mother, by making known to him his real birth, produces an effect directly contrary to his intention †.

A *Discovery* (ἀναγνώρισις), as, indeed, the word implies, is a *change from unknown to known*, happening between those characters whose happiness, or unhappiness, forms the catastrophe of the drama, and terminating in friendship or enmity.

The best sort of Discovery is that which is accompanied by a *Revolution*, as in the *Œdipus*.

introduced the long argument concerning burial; the Poets also endeavoured to win popular favour by splendid Episodes, of which some examples are given by the Scholiast on the *Phenissæ* of Euripides." Hermann, Arist. p. 122.

\* When its catastrophe—μετάβασις—ἀνευ περιπέτειας ἢ ἀναγνώρισμοῦ γίνεται—Μετάβασις, is the change of fortune which constitutes the catastrophe of the piece. This, which is common to all Tragedy, must not be confounded with the περιπέτεια, which, however important, is not essential.—Twining, Vol. II. p. 74.

† Alluding, probably, to the very words of the messenger.

ΑΓ. Τί δῆτ' ἐγὼ οὐχὶ τοῦδε τοῦ φόβου σ', ἀνάξ,  
ἐπέπερ εὐνοῦς ἦλθον, ἐξελυσάμην;



There are, also, other Discoveries; for inanimate things of any kind may be recognized in the same manner; and we may discover whether such a particular thing was, or was not, done by such a person: but the Discovery most appropriated to the *fable* and the *action*, is that above defined; because such Discoveries and Revolutions must excite either *pity* or *terror*; and Tragedy we have defined to be an imitation of *pitiable* and *terrible* actions: and because, also, by them the event, *happy* or *unhappy*, is produced.

Now Discoveries, being *relative* things, are sometimes of *one* of the persons only, the *other* being already known; and sometimes they are *reciprocal*: thus, *Iphigenia*\* is discovered to *Orestes* by the letter which she charges him to deliver, and *Orestes* is obliged, by other means, to make himself known to her. These then are *two* parts of the fable—*Revolution* and *Discovery*. There is yet a third, which we denominate *Disasters* (πάθος)†. Disasters comprehend all *painful* or *destructive* actions; the exhibition of death, bodily anguish, wounds, and every thing of that kind.

## X.

## (Division of Tragedy.)

The parts of Tragedy which are necessary to constitute its *quality*, have been already enumerated. Its *parts of quantity*—the *distinct* parts into which it is *divided*—are these: *Prologue*, *Episode*, *Exode*, and *Chorus*; which last is also divided into the *Parode*, and the *Stasimon*. These are common to all tragedies. The *Commoi* are found in *some* only‡.

The *Prologue* § is all that part of a Tragedy which precedes the *Parode* of the Chorus.

\* *Iphigenia in Tauris*, l. 785—796.

† This word, πάθος, in the sense here used, is very embarrassing to a translator. The word *passion*, in this sense of *suffering*, is, with us, appropriated to a subject, from which it cannot, without a sort of profanation, be transferred to any other. The French, however, have done this without scruple; though the word, when so applied, must be explained before it can be understood. Upon the whole, I could find no *single* words that seemed to me to answer so nearly to πάθος, and its adjective, παθητικός, in the sense in which they are used here, and in *cap. xviii.* as *disaster*, and its correspondent adjective, *disastrous*.

“Wherein I spoke of most *disastrous* chances,  
“Of *moving accidents* [πάθη] by flood and field.”

Old. Act. I. Sc. 3.

Twining, Vol. ii. pp. 81—2.

‡ Κοινὰ μὲν οὖν ἀπάντων ταῦτα ἔδια δὲ, [τὰ ἀπὸ τῆς σκηνῆς], καὶ Κόμμοι. This is the passage in the original; the words included in the brackets are omitted by Mr. Twining in translation. The difficulty consists in the κομμοι, and the τὰ ἀπὸ σκηνῆς, being here represented as distinct things; whereas in the definition afterwards, κόμμος is the name given to the *joint* lamentation of the chorus and the actors, i. e. τὰ ἀπὸ σκηνῆς, (by which phrase Aristotle commonly distinguishes the passages which were sung by the last). Hermann finds a difficulty in the word ἀπάντων, whether it is to be referred to all scenic fables, or to all tragedies, or to the persons who constitute the Chorus. “Not to all scenic fables, for the words πάροδος and στάσιμον are not used of the Choruses of Comedy.—Not to all Tragedy—for the words τὰ ἀπὸ σκηνῆς and κόμμοι are not peculiar to Tragedy, being also found in Comedy.—Had Aristotle meant all *tragedies*, he would have written ἀπασων—if with ἀπάντων, δραμάτων be understood, the difficulty is not removed, since *Comedy* is included in the general term δράμα.—He therefore refers ἀπάντων to the Chorus, and ἔδια to the Coryphæus.” *Comment on Arist.* p. 141.

§ Aristotle in his *Rhetoric* describes the Prologue as being δειγμα λόγου—the πρόλογος was prefixed, when the drama assumed a regular shape, by way of introduction. It is not to be confounded with the *prologus* of the Latin Comedy, which was an address of the Poet to the audience. *Mus. Crit.* VII. p. 481.



The *Episode* \*, all that part which is included between *entire Choral Odes*. The *Exode* †, that part which has *no Choral Ode* after it.

Of the *Choral* part, the *Parode* ‡ is the first *speech* of the whole *Chorus*: the *Stasimon* § includes all those *Choral Odes* that are without *Anapæsts* and *Trochees*.

The *Commos* is a general lamentation of the *Chorus* and the *Actors* together, (Κόμμος δὲ, Σπῆνός κοινός χοροῦ καὶ ἀπὸ σκηνῆς). Such are the separate parts into which *Tragedy* is *divided*.

## XI.

(*What Catastrophe, and what Character best for Tragedy.*)

Since it is requisite to the perfection of a tragedy, that its plot should be of the *complicated*, not of the *simple* kind, and that it should imitate such actions as excite *terror* and *pity*, (this being the peculiar property of the *Tragic* imitation,) it follows evidently, in the first place, that the change from prosperity to adversity should not be represented as happening to a *virtuous* character; for this raises disgust, rather than terror or compassion. Neither should the contrary change from adversity to prosperity be exhibited in a *vicious* character: this, of all plans, is the most opposite to the genius of *Tragedy*, having no one property that it ought to have; for it is neither gratifying in a moral view, nor *affecting*, nor *terrible*. Nor again, should the fall of a *very bad* man from prosperous to adverse fortune be represented, because, though such a subject may be pleasing from its moral tendency, it will produce neither *pity* nor *terror*. For our *pity* is excited by misfortunes *undeservedly* suffered, and our *terror* by some *resemblance* between the sufferer and ourselves.

There remains then for our choice the character *between* these extremes; that of a person neither eminently *virtuous* or *just*, nor yet involved in misfortune by deliberate vice, or villany, but by some error of human frailty: and this person should, also, be some one of high fame and flourishing prosperity. For example, *Œdipus*, *Thyestes*, or other illustrious men of such families.

\* The *Επισόδιον* was so called from the entrance upon the stage of an actor in addition to the *Chorus*. The *Episodes* properly comprehend all the *action* or *drama*, introduced at first by way of relief, between the *Choric* songs, to which were added the *πρόλογος* for an introduction, and the *ἐξόδος* for a conclusion; hence the *Latins* called them *actus*. *ib.* VII. 482.

† It seems they (the *Actors* and *Chorus*) marched off to a certain tune, *ἐξόδοι νόμοι*. *Suidas*.

‡ The first speech of the whole *Chorus*. Upon this passage *Tyrwhitt* remarks that, ἡ πρώτη λέξις ὅλου χοροῦ, is the same as though *Aristotle* had written τὸ πρῶτον μέρος τοῦ χοροῦ, for the whole *Chorus* never spoke without singing in *Dialogue*, the *Coryphæus* always speaking for them; and that in the *Parode*, the system used was sometimes the *Anapæstic*, as in the *Ajax* of *Sophocles*, *Hecuba*, &c.; but more frequently the *Antistrophic*. *Hermann* in a very long note, which is well worth consulting and comparing with p. 483, in *Number vii.* of the *Museum Criticum*, denies that the *Chorus* in the *Parode* sometimes used *Anapæsts*. It is true that it was sometimes interrupted by *Anapæsts*—these however the *Coryphæus* recited, and formed no part of the *Parode*, an example of which kind he points out in the *Antigone*, l. 110—129—135.

§ *στάσιμον* μέρος, ὃ ᾄδουσιν ἰστάμενοι οἱ χορευταί.—*Sch. Arist. ad Ranas*, 1314. *Hermann* says that the *Stasimon* was so called, not because the *chorus* stood still when they sang it, which they did not, but from its being continuous, and uninterrupted by *Anapæsts* or *Trochees*; and, as we should say, *steady*: it seems to be derived from *στάσις*, a *set*, *στάσις* μελῶν, ‘a set of *choric* songs,’ i. e. a *Strophe* and *Antistrophe*, and perhaps an *Epode*.—*Mus. Crit.* VII. 484. With respect to the uninterrupted of the *Stasimon* by *Anapæsts* and *Trochees*, vide *Tyrwhitt*, p. 122, on the *Chorus* in the *Prometheus*, beginning with στένω σε τὰς οὐλομένας, 405, &c. in which several *Trochees* occur, and *Hermann’s* observations thereon, p. 140—143.

## XII.

(*Catastrophe should be single, and that unhappy.*)

Hence it appears, that, to be well constructed, a fable, contrary to the opinion of some, should be *single*, rather than *double*\*; that the change of fortune should not be from adverse to prosperous, but the reverse; and that it should be the consequence, not of vice, but of some great frailty, in a character such as has been described, or *better* rather than *worse*.

These principles are confirmed by experience: for Poets formerly admitted almost any story into the number of tragic subjects; but now, the subjects of the best tragedies are confined to a few families—to *Alcmæon*, *Œdipus*, *Orestes*, *Meleager*, *Thyestes*, *Telephus*, and others, the sufferers, or the authors, of some terrible calamity.

The most perfect tragedy, then, according to the principles of the art, is of this construction. Whence appears the mistake of those critics, who censure Euripides for this practice in his tragedies, many of which terminate unhappily; for this, as we have shown, is right. And, as the strongest proof of it, we find that upon the stage, and in the dramatic contests, such tragedies, if they succeed, have always the most tragic effect: and Euripides, though in other respects faulty in the conduct of his subjects, seems clearly to be the most *tragic* of all Poets †.

I place in the *second* rank, that kind of fable to which some assign the *first*; that which is of a *double* construction, like the *Odyssey*, and also ends in two opposite events, to the *good*, and to the *bad*, characters. That this passes for the best, is owing to the weakness of the spectators, to whose wishes the Poets accommodate their productions ‡. This kind of pleasure, however, is not the proper pleasure of Tragedy, but belongs rather to Comedy; for there, if even the bitterest enemies, like *Orestes* and *Ægisthus*, are introduced, they quit the scene at last in perfect friendship, and no blood is shed on either side.

\* “Quant à l'unité d'action, je trouve une grande différence entre les tragedies Grecques et les tragedies Françaises; j'apperois toujours aisément l'action des tragedies Grecques, et je ne la perds point de vue; mais dans les tragedies Françaises, j'avoüe, que j'ai souvent bien de la peine à démêler l'action des episodes, dont elle est chargée.”—*Hist. du Theat. Ital. par Riccoboni*. Upon this Hurd observes, that neglect of an unity, and even simplicity, in the conduct of the fable, is one of the greatest defects in the *modern Drama*; which in nothing falls so much short of the perfection of the Greek scene, as in this want of simplicity in the construction of its fable. But it seems probable that this distinguished critic means only to condemn a plot which, if single, is so implex as not to be intelligible; or, if double, has its parts unconnected with each other. “When we praise the refinement of Grecian taste and judgment, and give, as a proof of it, the simplicity of fable which reigns in their Tragedies, while we cannot be engaged but by bustle and intrigue, we perhaps impute that to refinement, which, not improbably, was owing to inexperience.”—*Anonymous Author*. Marmontel owns the Greek Theatre was deficient in action, and assigns as a reason, that they attended chiefly to the *denoûement*, and troubled themselves but little with the *nœud*.—*Marmontel, Poet. Tran. T. II. p. 157*.

† And so Quintilian: “In affectibus cum omnibus mirus, tum in iis qui *miseratione* constant, facile *præcipuus*.”—*Lib. x. c. i.*

‡ Notwithstanding the decision of the Stagirite, this latter species of fable has been strenuously defended by a celebrated French critic. “Le poete qui se ménage un *denoûement* heureux pour les bons, et malheureux pour les méchants, à l'avantage de pouvoir peindre l'innocence avec tous ses charmes, la vertu dans tout son éclat, le crime avec toute son audace. Quelque violente que soit l'impression de douleur que me fait le *denoûement*, elle est bientôt effacée; mais ce qui ne s'efface point de même, c'est la reflexion que j'emporte avec moi. Quelle soit donc à l'avantage de l'innocence et de la vertu, et qu'en me retraçant ce que je viens de voir, elle me repelle un Dieu juste.”—*Marmontel, Poet. Tran. T. II. p. 197*.



## XIII.

(*Terror and Pity to be excited by the Action, not by the Decoration.*)

Terror and pity may be raised by the *decoration*—the mere *spectacle*; but they may also arise from the circumstances of the *action* itself; which is far preferable, and shows a superior Poet. For the fable should be so constructed, that, without the assistance of the sight, its incidents may excite horror and commiseration in those who *hear* them only: an effect which every one, who hears the fable of the *Ædipus*, must experience.

Since, therefore, it is the business of the Tragic Poet to give that pleasure, which arises from pity and terror, through *imitation*, it is evident, that he ought to produce that effect by the circumstances of the *action itself*.

## XIV.

(*Of disastrous Incidents, and their proper management*)

Let us, then, see of what *kind* those incidents are, which appear most terrible, or piteous.

Now, such actions must, of necessity, happen between persons who are either friends, or enemies, or indifferent to each other. If an enemy kills, or purposes to kill, an enemy, in neither case is any commiseration raised in us, beyond what necessarily arises from the nature of the action itself.

The case is the same, when the persons are neither friends nor enemies. But when such disasters happen between friends—when, for instance, the brother kills, or is going to kill, his brother, the son his father, the mother her son, or the reverse,—these, and others of a similar kind, are the proper incidents for the Poet's choice. The received Tragic subjects, therefore, he is not at liberty *essentially* to alter; *Clytemnestra* must die by the hand of *Orestes*, and *Eriphyle* by that of *Alcmæon*: but it is his province to invent other subjects, and to make a skilful use of those which he finds already established. What I mean by a skilful use, I proceed to explain.

The atrocious action may be perpetrated knowingly and intentionally, as was usual with the earlier poets; and as Euripides, also, has represented *Medea* destroying her children.

It may, likewise, be perpetrated by those, who are ignorant, at the time, of the connexion between them and the injured person, which they afterwards discover; like *Ædipus*, in *Sophocles*. There, indeed, the action itself does not make a part of the drama\*: the *Alcmæon* of *Astydamas*, and *Telegonus* in the *Ulysses Wounded*, furnish instances *within* the Tragedy†. There is yet a *third* way, where a person upon the point of perpetrating, through ignorance, some dreadful deed, is prevented by a sudden discovery‡.

Beside these, there is no other proper way. For the action must of necessity be either *done*, or *not done*, and that, either *with knowledge*, or *without*: but of all these ways, that of being ready to execute, knowingly, and yet *not* executing, is the worst; for this is, at the same time, shocking, and yet not Tragic, because it exhibits no disastrous event. It is, therefore, never, or very rarely, made use of. The attempt of *Hæmon* to kill *Creon*, in the *Antigone*, is an example.

\* The murder of *Laius*, by *Ædipus*, his son, is supposed to have happened a considerable time before the beginning of the action.—*Twining*.

† Of these two dramas nothing more is known than the title that Aristotle here tells us. *Tyrwhitt* suspects the *Ulysses Wounded*, to have been a Tragedy of *Chæremon*.

‡ As in *Merope*.



Next to this, is the actual execution of the purpose.

To execute, through ignorance, and afterwards to discover, is better: for thus, the shocking atrociousness is avoided, and, at the same time, the discovery is striking.

But the best of all these ways, is the last. Thus, in the Tragedy of *Cresphontes*, *Merope*, in the very act of putting her son to death, discovers him, and is prevented\*. In the *Iphigenia*, the sister, in the same manner, discovers her brother.

On this account it is, that the subjects of Tragedy, as before remarked, are confined to a small number of families. For it was not to *art*, but to *fortune*, that Poets applied themselves, to find incidents of this nature. Hence the necessity of having recourse to those families, in which such calamities have happened.

## XV.

### (Of the Manners.)

With respect to the *Manners*, four things are to be attended to by the Poet.

*First*, and principally, they should be *good*, (χρηστὰ) †. Now *manners*, or *character*, belong, as we have said before, to any speech or action that manifests a certain *disposition*; and they are bad, or good, as the disposition manifested is bad, or good.

The *second* requisite, is *propriety*, (τὰ ἀρμόττοντα) ‡. There is a manly character of bravery and fierceness, which cannot, with propriety, be given to a woman.

The *third* requisite, is *resemblance*, (τὸ ὅμοιον).

The *fourth*, is *uniformity*, (το ὁμαλόν) §; for even though the model of the Poet's imitation be some person of *ununiform* manners, still that person must be represented as *uniformly ununiform*. (ὁμαλῶς ἀνώμαλον δεῖ εἶναι).

\* Plutarch's account of the effect of this coup de Théâtre upon the audience, is worth transcribing, though apparently incorrect.

Σκόπει δὲ τὴν ἐν τῇ Τραγῳδίᾳ ΜΕΡΟΠΗΝ, ἐπὶ τὸν υἱὸν αὐτοῦ, ὡς φοβέα τοῦ υἱοῦ, πάλαν ἀπαρτήν, καὶ λέγουσαν—

Ὅσιν ἑτέραν δὴ τήνδ' ἐγὼ δίδωμι σοι

Πληγὴν

ἔσον ἐν τῷ θεάτρῳ κίνημα ποιεῖ, συνεξερριάκουσα φόνου [ἀν, ὀβέω?] καὶ δέος μὴ φθάσῃ τὸν ἐπιλαμβανόμενον γέροντα, καὶ τρώσῃ τὸ μεράκιον.—[περὶ Σαρκοφ. p. 1837, ed. H. St.] *Twining*, Vol. II. 130.

† *Good*, in the usual sense of *moral* goodness; the only sense which *χρηστὰ*, applied to *manners*, will bear. *Twining*, ib. 131, who makes this remark in consequence of its having been contended by some, that Aristotle meant *dramatic* goodness; under the notion of *moral* goodness, the rule confirms what he had before said, that vicious characters should never usurp the first place in Tragedy, which should always be occupied by characters naturally good, but hurried into crimes by the excess of noble passions.

‡ Horace has excellently expressed the τὰ ἀρμόττοντα of manners in the following lines:

Ætatis cujusque notandi sunt tibi mores,  
Mobilibusque decor naturis dandus, et annis.

of which he gives several examples; 1st in the “Puer—reddere qui voces jam scit.”—2dly, the “imberbis juvenis.”—3dly, the old man.—“Dilator, spe lentus, iners, pavidusque futuri.”—Vide Art. Poet. 157—178.

§ The *uniformity* of Aristotle, is thus enforced by Horace:

Interit multum, Davusne loquatur, an heros;—  
Colchus, an Assyrius; Thebis nutritus, an Argis.—

We have an example of manners *unnecessarily bad*, in the character of *Menelaus* in the Tragedy of *Orestes*; of *improper* and *unbecoming* manners, in the lamentation of *Ulysses* in *Scylla*, and in the speech of *Melanippe*: of *ununiform* manners, in the *Iphigenia* at *Aulis*; for there, the *Iphigenia*, who supplicates for life, has no resemblance to the *Iphigenia* of the conclusion.

In the manners, as in the fable, the Poet should always aim, either at what is *necessary*, or what is *probable*; so that *such* character shall appear to speak or act, necessarily, or probably, in *such* a manner, and *this* event, to be the necessary or probable consequence of *that*.—Hence it is evident, that the *development* also of a fable should arise out of the fable itself, and not depend upon *machinery*, as in the *Medea*. The proper application of machinery is to such circumstances, as are extraneous to the drama; such, as either happened *before* the time of the action, and could not, by human means, be known; or, are to happen *after*, and require to be foretold\*: for to the gods we attribute the knowledge of all things. But nothing *improbable* should be admitted in the incidents of the fable; or, if it cannot be avoided, it should, at least, be confined to such as are *without* the Tragedy itself; as in the *Œdipus* of *Sophocles*.

Since Tragedy is an imitation of *what is best*, we should follow the example of skilful portrait-painters; who, while they express the peculiar lineaments, and produce a likeness, at the same time improve upon the original. And thus, too, the Poet, when he imitates the manners of *passionate* men (or of *indolent*, or any other of a similar kind), should draw an example approaching rather to a good, than to a hard and ferocious character: as *Achilles* is drawn, by *Agatho*, and by *Homer*.

## XVI.

### (Different Kinds of Discoveries.)

*First*, the most inartificial of all, and to which, from poverty of invention, the generality of Poets have recourse—is the discovery by *visible signs*, (*ἡ διὰ συμπτῶν*.) Of these signs, some are *natural*; as the lance with which the family of the *earth-born Thebans*† were marked: others are *adventitious*; (*ἐπιτεταῖα*) and of these, some are corporal, as scars; some external, as necklaces, bracelets, &c.

*Secondly*—*Discoveries* invented, at pleasure, by the Poet, and on that account, still inartificial. For example; in the *Iphigenia*, *Orestes*, after

Homereum si forte reponis Achillem;

Impiger, iracundus, inexorabilis, acer,

Jura neget sibi nata, nihil non arroget armis.

Sit Medea ferox invictaque, flebilis Ino,

Perfidus Ixion, Io vaga, tristis Orestes.

servetur ad imum

Qualis ab incepto processerit, et sibi constet.

A. P. 115—127.

\* Nec Deus intersit, nisi dignus vindice nodus

Inciderit: nec quarta loqui persona laborat.

A. P. 191.

† The descendants of the *earth-born Thebans*, who, according to fable, sprung from the *Earth*, when *Cadmus* sowed the *Dragon's teeth*. They are said to have been distinguished by the natural mark of a lance upon their shoulders.—*Dion Chrys. Orat. IV.* as quoted by *Tyrwhitt*. *Hermann* conjectures, from *Aristotle* using the word *γενεῖς*, and not *σπαρτοί*, as a *Prose* writer would have written it, that these are the words of some Poet.



having discovered his sister, discovers himself to her. She, indeed, is discovered by the letter; but Orestes, by [verbal *proofs*:] and these are such, as the Poet chooses to make him produce, not such as arise from the *circumstances* of the *fable*.

Another instance, is the discovery by the sound of the shuttle in the *Tereus* of Sophocles\*.

*Thirdly*—The Discovery occasioned by *memory*; (ἡ διὰ μνήμης) as, when some recollection is excited by the view of a particular object. Thus, in the *Cyprians* of *Dicæogenes*†, a discovery is produced by tears shed at the sight of a picture: and thus, in the *Tale of Alcinous*, Ulysses, listening to the bard, recollects, weeps, and is discovered.

*Fourthly*—The Discovery occasioned by *reasoning* or *inference*; (ἡ ἐκ συλλογισμοῦ) such as that in the *Choëphoræ*: “The person, who is arrived, resembles me—no one resembles me but Orestes—it must be he‡!”

But, of all Discoveries, the *best* is that which arises from the *action itself*, and in which a *striking* effect is produced by *probable* incidents. Such is that in the *Ædipus* of Sophocles: and that in the *Iphigenia*; for nothing is more natural than her desire of conveying the letter. Such discoveries are the best, because they alone are effected without the help of *invented proofs*, or bracelets, &c.

## XVIII.

### (Complication and Development of the Plot.)

Every Tragedy consists of two parts—the *complication*, (δέσις) and the

\* ἡ τῆς κερνίδος φωνή.—Dacier, after some other commentators, makes a *speaking shuttle* of this; and wonders, as indeed he well might, that the great critic should let so monstrous an absurdity pass without a severer censure than that of its *wanting art*. Others understand much more reasonably, not the literal, but the metaphorical, *voice* of the shuttle, in the epistolary web by which Philomela is said to have conveyed to her sister the dismal tale of her sufferings. [Vide Ovid's *Met. lib. vi. 572.*] But as this seems to have been the current traditional story, I do not see how it could be adduced as a circumstance *invented* at pleasure by the Poet. I should rather suppose, that the discovery in question, whatever it might be, was effected by the *sound* of the shuttle, which Aristotle calls, φωνή, voice, not, probably, in his own language, but in the poetical language to which he alludes. For these κερνίδες, it seems, were a very *vocal* sort of things, nothing like the shuttles of “these degenerate days.” Every one recollects the “arguto pectine” of Virgil. But this is nothing to the amplification of some Greek epigrammatists, who scruple not to compare them to swallows, and even to nightingales.

Κερνίδας ὀβροθάλεισι ΧΕΛΙΔΟΣΙΝ εἰκλοφώνους—

and

Κερνίδα δ' εὐποήτορι ΑΗΔΟΝΑ.—

Hence the ridiculous fancy of Joseph Scaliger, that the metamorphosis of Procne into a swallow was exhibited in the *Tereus* of Sophocles, and that a *shuttle* was made use of, instead of a *whistle* or *bird-pipe*, to imitate the swallow's voice! *Twining*, vol. ii. 182. Tyrwhitt's explanation of this passage is, perhaps, better. Κερνίς, he says, is not only a *shuttle*, but used sometimes to signify the *web* itself. So Schol. in *Hecuba*, 1153 [κερνίς] τὸ ὄφασμα—a declaration, therefore, by a *web*, may, poetically speaking, be termed the *voice of the web*. P. 127.

† Nothing known of this fable.

‡ There is much confusion in this passage. One thing, however, seems clear; that ἐκ συλλογισμοῦ, cannot mean, as some interpreters have understood it to mean, “by reason or inference in the mind of the person who makes the Discovery;” because this is common to *all* the modes of discovery. When Electra recognises her brother, does she not *infer*, or, in the philosophers' language, *syllogise*? “This man has seen the lance—nobody could see it but Orestes.—This is Orestes.” *Twining*, vol. ii. 187. See Blomfield's note on the 168th line of the *Choëphoræ*.



*development*, (λύσις) \*. The complication is often formed by incidents supposed *prior* to the action, and by a part, also, of those that are *within* the action; the rest, form the development. I call *complication*, all that is between the beginning of the piece, and the last part, where the change of fortune commences:—*development*, all between the beginning of that change, and the conclusion.

## XIX.

(*Different kinds of Tragedy.*)

There are four *kinds* of Tragedy, deducible from so many *parts*, which have been mentioned. One kind is the *Complicated*, (πεπλεγμένη) where all depends on *revolution* and *discovery*: another is the *Disastrous*, (παθητική) such as those on the subject of *Ajax* or *Ixion*: another, the *Moral*, (ἠθική) † as the *Phthiotides* and the *Peleus*: and, fourthly, the *Simple*, (οἷον) such as the *Phorcides*, the *Prometheus*, and all those Tragedies, the scene of which is laid in the infernal regions.

## XX.

(*Too great extent of Plan to be avoided.*)

We must also be attentive to what has been often mentioned, and not construct a *Tragedy* upon an *Epic* plan. By an *Epic* plan, I mean a fable composed of *many fables* ‡; as if any one, for instance, should take the entire fable of the *Iliad* for the subject of a Tragedy. In the *Epic Poem*, the length of the whole admits of a proper magnitude in the parts; but in the drama, the effect of such a plan is far different from what is expected. As a proof of this, those Poets, who have formed the *whole* of the destruction of Troy into a Tragedy, instead of confining themselves (as *Euripides*, but not *Æschylus*, has done, in the story of *Niobe*) to a *part*, have either been condemned in the representation, or have contended without success.

## XXI.

(*Of the Chorus.*)

The Chorus should be considered as one of the persons in the drama; should be a *part* of the *whole*, and a sharer in the action: not as in *Euripides* §, but, as in *Sophocles*. As for other Poets—their choral songs have no more connexion with their subject, than with that of any other Tragedy: and hence, they are now become detached pieces, inserted at pleasure: a practice first introduced by *Agatho*.

\* Literally, the *tying* and the *untying*. Our language wants a proper term. The French expresses it exactly by *nœud* and *dénouement*.

† *i. e.* In which the delineation of *manners*, or *character*, is predominant. Our language wants a word, to express *this* sense of the Greek ἠθικόν, and the Latin *moratum*. *Mannered*, has, I believe, sometimes been used in this sense; but so seldom, as to sound awkwardly. We know nothing of the subjects here given as examples; the *Phorcides* was a Tragedy of *Æschylus*. *Twining*, vol. i. p. 155.

‡ *i. e.* Of many distinct *parts*, or *Episodes*, each of them capable of furnishing a Tragic fable.—*Twining*.

§ This expression does not, I think, necessarily imply any stronger censure of *Euripides*, than that the Choral Odes of his Tragedies were, in general, more loosely connected with the subject, than those of *Sophocles*; for, that *this* is the fault here meant, not the improper “choice of the persons who compose the Chorus,” as Mr. Potter understands, is, I think, plain from what immediately follows; the connexion being this: “*Sophocles* is, in this respect, most perfect; *Euripides* less so; as to the others, their choral songs are totally foreign to the subject of their Tragedies.—*Twining*, vol. i. p. 153.

## PART III.

## CHAPTER II.

(Comparison between the Epic Poem, and Tragedy.)

THE Epic Poem differs from Tragedy, in the length of its plan, and in its metre.

With respect to *length*, a sufficient measure has already been assigned. It should be such, as to admit of our *comprehending at one view the beginning and the end*: and this would be the case, if the Epic Poem were reduced from its ancient length, so as not to exceed that of such a number of Tragedies, as are performed successively at one hearing\*. But there is a circumstance in the nature of Epic Poetry which affords it peculiar latitude in the extension of its plan. It is not in the power of Tragedy to imitate several different actions performed at the *same time*; it can imitate only that *one* which occupies the stage, and in which the actors are employed. But, the Epic imitation, being *narrative*, admits of many such simultaneous incidents, properly related to the subject, which swell the Poem to a considerable size. And this gives it a great advantage, both in point of *magnificence*, and, also, as it enables the Poet to relieve his hearer, and *diversify* his work, by a variety of *dissimilar* Episodes: for it is to the satiety naturally arising from similarity that Tragedies frequently owe their ill success.

With respect to *Metre*, the heroic is established by experience as the most proper; so that, should any one compose a *narrative* Poem in any other, or in a variety of metres, he would be thought guilty of a great impropriety. For

\* If we knew certainly, how many Tragedies were performed at one hearing, we should know with equal certainty, to what length Aristotle thought the Epic Poem ought to be reduced, in order to be perfectly or sufficiently εὐνοητόν. But, unfortunately, the premises here are not less obscure than the conclusion. It seems to have been a commonly received opinion, that the four dramas of each Poet, which composed the Tetralogiæ, were always performed at one hearing—in one day. In this case, if *one* Poet only produced his Tetralogia, there could be but four Tragedies [Twining meant to say, perhaps, three Tragedies and one Satyric Drama—Vid. Mus. Crit. No. V. p. 77]: if *two*, there must be eight, and so on: there could be no intermediate numbers. The passage, commonly adduced, as the principal authority in this matter, from *Diogenes Laertius*, appears to me to be against this supposition. The words are these: Ἐκείνοι (sc. Tragici) τετραῖσι δράμασι ἡγωνίζοντο, Διονυσίοις, Ἀθηναίοις, Παναθηναίοις, Χύτροις, ὧν ἂν τίτταρον ἢ σατυρικὸν· τὰ δὲ τίτταρα δράματα ἐκαλεῖτο Τετραλογία. Here are *four* festivals, and *four* dramas; and the most obvious meaning is, that each contending Poet produced not his entire Tetralogia at the *same* festival, but one Tragedy only at *each* different festival.—Vol. II. p. 333.

When *Diogenes Laertius* speaks of plays, acted at the Panathenaic festivals, he refers to a more recent age, when that custom may probably have prevailed. But long before that time tetralogies had been discontinued. *Sophocles* is said to have introduced the custom of producing only one drama, instead of four; or perhaps one tragedy and a satyric drama. The custom of presenting four dramas at once was not of very long duration; for it seems not to have been introduced till the later years of *Æschylus*; who wrote, as the author of his life informs us, seventy tragedies, but only about five satyric dramas, which account shows, if correct, that he could have presented only five tetralogies, of which the *Oresteian* was the last. But this does not very well accord with the circumstance of his having acquired great reputation by his satyric drama.—Mus. Crit. V. p. 79.



the heroic is the gravest and most majestic of all measures; and hence it is, that it peculiarly admits the use of *foreign* and *metaphorical* expressions; for in this respect also, the *narrative* imitation is abundant and various beyond the rest. But the Iambic and Trochaic have more *motion*; the latter being adapted to *dance*, the other to *action* and *business*.

### III.

(*Epic narration should be Dramatic and Imitative.*)

Among the many just claims of Homer to our praise, this is one—that he is the only Poet who seems to have understood what part in his Poem it was proper for him to take *himself*. The Poet, in his own person, should speak as little as possible; for he is not then the *imitator*.

### IV.

(*Epic admits the Wonderful more easily, and in a greater degree than Tragedy.*)

The *surprising* is necessary in Tragedy; but the Epic Poem goes farther, and admits even the *improbable* and *incredible*, from which the highest degree of the surprising results, because, there, the action is not *seen*. The circumstances, for example, of the pursuit of Hector by Achilles, are such, as, upon the stage, would appear ridiculous;—the Grecian army standing still, and taking no part in the pursuit, and Achilles making signs to them, by the motion of his head, not to interfere. But in the Epic Poem this escapes our notice. Now the *wonderful* always pleases; as is evident from the additions which men always make in relating any thing, in order to gratify the hearers.



## PART V.

## CHAPTER III.

(*Of the Superiority of Tragic to Epic Poetry.*)

TRAGEDY has the *advantage* in the following respects.—It possesses all that is possessed by the Epic; it *might* even adopt its metre; and to this it makes no inconsiderable addition, in the Music and the Decoration; by the latter of which, the illusion is heightened, and the pleasure, arising from the action, is rendered more sensible and striking.

It has the advantage of greater clearness and distinctness of impression, as well *in reading*, as in representation.

It has also that, of attaining the end of its imitation in a shorter compass: for the effect is more pleasurable, when produced by a short and close series of impressions, than when weakened by diffusion through a long extent of time; as the *Œdipus* of Sophocles, for example, would be, if it were drawn out to the length of the *Iliad*. Farther: there is less *unity* in all Epic imitation; as appears from this—that any Epic Poem will furnish matter for *several* Tragedies. For, supposing the Poet to choose a fable *strictly one*, the consequence must be, either, that his Poem, if proportionably contracted, will appear curtailed and defective, or, if extended to the usual length, will become weak, and, as it were, *diluted*. If, on the other hand, we suppose him to employ *several* fables—that is, a fable composed of *several* actions—his imitation is no longer *strictly one*.

## IV.

(*Preference of Tragedy.*)

If then *Tragedy* be superior to the Epic in all these respects, and also in the peculiar *end* at which it aims, (for each species ought to afford, not *any* sort of pleasure indiscriminately, but such only as has been pointed out), it evidently follows, that Tragedy, as it attains more effectually the end of the *art itself*, must deserve the preference.

FROM BENTLEY'S DISSERTATION ON THE LETTERS OF PHALARIS.

## AGE OF COMEDY.

IN the fifty-first Epistle to Eteonicus, there is another moral sentence: *Θνητὸς γὰρ ὄντας ἀθάνατον ὀργὴν ἔχειν, ὡς φασὶ τινες, οὐ προσήκει*. "Mortal man ought not to entertain immortal anger (a)." But, I am afraid, he will have no better success with this than the former; for Aristotle, in his Rhetoric\*, among some other sententious verses, cites this Iambic, as commonly known:

*Ἀθάνατον ὀργὴν μὴ φύλαττε, θνητὸς ὢν.*

This, though the Author of it be not named, was, probably, like most of those proverbial *gnomæ*, borrowed from the Stage; and, consequently, must be later than Phalaris, let it belong to what Poet you please, Tragic or Comic.

But, because it may be suspected that the Poet himself might take the thought from common usage, and only give it the turn and measure of a verse, let us see if we can discover some plainer footsteps of imitation, and detect the lurking Sophist, under the mask of the Tyrant. Stobæus† gives us these verses, out of Euripides' Philoctetes:—

*Ὡσπερ δὲ θνητὸν καὶ τὸ σῶμ' ἡμῶν ἔφν,  
οὕτω προσήκει μηδὲ τὴν ὀργὴν ἔχειν  
Ἀθάνατον, ὅστις σωφρονεῖν ἐπίσταται.*

Now to him that compares these with the words of this Epistle, it will be evident that the Author had this very passage before his pen: there is *ἔχειν*, and *προσήκει* not only a sameness of sense, but even of words, and those not necessary to the sentence; which could not fall out by accident. And where

\* Lib. ii. cap. 21. † Tit. xx. Περὶ Ὀργῆς.

(a) Bentleius in immortalī ista de Phalaridis epistolis dissertatione hæc verba, *θνητὸς γὰρ ὄντας ἀθάνατον ὀργὴν ἔχειν, ὡς φασὶ τινες, οὐ προσήκει*, ex Euripide mutua sumta existimat, cui sane hactenus assentior. Verum, quod non vidit Vir summus, non sunt ista ex Euripide imitando expressa, sed sunt ipsa Tragici verba, ita legenda:—

*Θνητὸς γὰρ ὄντας ἀθάνατον ὀργὴν ἔχειν  
οὕτοι προσήκει.*

Duo erant, quæ, ne Viri docti hoc perviderent, faciebant. Primum, quod nesciebant *ἀθάνατον* primam producere, quod apud omnes antiquos et genuinos Græciæ Poëtas semper fieri præstabo, alias forsitan Brunckii et aliorum errores castigaturus. Deinde paulo minus grati sunt numeri, quam in plerisque Tragicorum senariis, non tamen omnino inusitati.—Porson. ad Eurip. Med. 139.

has he now a friend at a pinch to support his sinking credit? for Euripides was not born in Phalaris's time. Nay, to come nearer to our mark; from Aristophanes \* the famous Grammarian (who, after Aristotle, Callimachus, and others, wrote the *Διδασκαλῖαι*, "A Catalogue and Chronology of all the Plays of the Poets:" a work, were it now extant, most useful to ancient History), we know that this very Fable, Philoctetes, was written Olymp. LXXXVII; which is CXX years after the Tyrant's destruction.

I had said that the Iambic verse quoted by Aristotle,

Ἀθάνατον ὄργην μὴ φύλαττε, Σητὸς ὦν,

"was probably borrowed from the Stage." This does not please the Examiner; for he comes upon me with this gravelling question, "Why more *probably* borrowed from the Stage than from Archilochus' Iambics, the fragments of which are full of those proverbial sentences?" I will tell you, sir, why more *probably* from the Stage than from Archilochus (a). First, because in Aristotle's time there were a thousand Iambics of the Stage for one of Archilochus. The Plays of the old Comedy were cccclxv†; of the middle Comedy, dcxvii: nay, Athenæus says‡, That he himself had read above dccc plays of the middle Comedy. Add to these all the Tragedies, which in all probability were more than the others, and it will be reasonable to suppose that there were as many whole Plays in Aristotle's days, as there were single Iambic verses in all Archilochus' Poems. And, secondly, because Aristotle, in the very same place where he cites this sentence, brings several others; all of which, except one, we are sure are fetched from the Stage, out of Euripides and Epicharmus: and even that *one* is very likely to be taken from the same place. And now, I would beg leave, in my turn, to ask the Examiner a question: What he means when he says "The Fragments of Archilochus' Iambics are full of those Proverbial Sentences?" for I believe there are not ten Iambics of Archilochus now extant; and but two of them are Proverbial Sentences. He tells me, in another place, "That collecting Greek Fragments is a fit employment for me, and I have succeeded well in it." But when he pleases to produce those Iambics of Archilochus, full of such sententious sayings, I will acknowledge his talent at that employment to be better than *mine*.

My inference was, that if this Iambic came from the Stage, "it must be later than Phalaris, let it belong to what Poet soever, Tragic or Comic."

"This consequence," says Mr. B. "I can never allow, because I am very well satisfied that there were both Tragic and Comic Poets before the days of Phalaris." The age of Tragedy he reserves for another section; but for Comedy, he produces Susarion, who is said to have invented it before the tyranny of Pisistratus.

It is the Examiner's good fortune to be never more in the wrong than when he talks most superciliously, and with the greatest assurance. He *can never allow* my inference; and he is *very well satisfied*. But I must tell

\* Argument. Medæ Eur.

† Prolog. ad Arist.

‡ Athen. p. 366.

(a) The invention of Iambics ascribed to Archilochus.

Archilochum proprio rabies armavit iambo.

Art. Poet. 7, 9.



him, to his farther *satisfaction*, that, though we suppose Plays were acted a little before, or in Phalaris's time, yet it does not presently follow as a consequence that Phalaris could cite that verse out of a Poet, whether Tragic or Comic.

First, because it is an Iambic verse; and it was a good while after the invention of Comedy and Tragedy before that measure was used in them. Aristotle assures us of this, as far as it concerns Tragedy: "The measure," says he, "in Tragedy was changed from Tetrametres to Iambics; for at first they used Tetrametres, because the Trochaic foot is more proper for dancing\*." And the same reason will hold for Comedy too, because that, as well as Tragedy, was at first "nothing but a Song, performed by a Chorus dancing to a pipe†." It stands to reason, therefore, that there also the Tetrametre was used, rather than the Iambic; which, as the same Aristotle observes‡, was fit for *business* rather than dancing, and for *discourse* rather than singing.

And secondly, because both Comedy and Tragedy, in their first beginnings at Athens, were nothing but *extemporal* diversions, not just and regular poems; they were neither published, nor preserved, nor written; but, like the entertainments of our Merry Andrews, on the stages of mountebanks, were bestowed only upon the present assembly, and so forgotten. Aristotle declares it expressly:—"Both Tragedy and Comedy," says he, "were at first made *EX TEMPORE*§;"—and another very good writer, Maximus Tyrius, tells us "That the ancient Plays at Athens were nothing but Choruses of boys and men; the husbandmen in their several parishes, after the labours of seed-time and harvest, singing *EXTEMPORAL* Songs||." Donatus, or whoever is the author of that discourse about Comedy, says, "Thespis was the first that *wrote* his Plays, and by that means made them public¶." But he was younger than the Tyrant's time, as it will appear more manifestly anon; so that Phalaris, as I conceive, could not meet with this verse in those days, when the Plays were not *written*, unless Mr. B. will bring him over the sea *incognito* to the merriments in the Attic villages.

And this perhaps may be the true reason why the most of those that have spoken of the origin of Comedy, make no mention of Susarion or his contemporaries, but ascribe the invention of it to Epicharmus; for, as it seems, nothing of that kind was *written* and transmitted to posterity before the time of that Sicilian. Theocritus therefore is express and positive "That Epicharmus *INVENTED* Comedy."

Ἀγε φωνὰ Δάριος, Χωὴρ δὲ τὰν Κωμῳδῖαν  
Εὐρὼν Ἐπίχαρμος \*\*.

"Comedy," says Themistius, "began of old in Sicily; for Epicharmus and Phormus were of that country ††."—"Epicharmus," says Suidas, "together with Phormus, *INVENTED* Comedy at Syracuse ‡‡." And Solinus, in his

\* Poet. c. iv. Τὸ μὲν πρῶτον τετραμέτρῳ ἔχρῳντο. So also in Rhet. iii. 1.

† "Donatus, Comœdia fere vetus, ut ipsa quoque olim Tragœdia, simplex carmen fuit, quod Chorus cum Tibicine concinebat."

‡ Poet. c. xxiv. et iv.

§ Poet. c. iv. Γενόμενῃ οὖν ἀπ' ἀρχῆς ΑΥΤΟΣΧΕΔΙΑΣΤΙΚΗ, καὶ αὐτὴ καὶ ἡ κωμῳδία.

|| Dissert. xxi. Ἄσματα ἄδοντες ΑΥΤΟΣΚΕΔΙΑ.

¶ "Thespis autem primus hæc scripta in omnium notitiam protulit."

\*\* Theoc. Epig. 17.

†† Them. Orat. xix.

‡‡ Suid. Ἐπιχ.

description of Sicily: "Here," says he, "was Comedy FIRST INVENTED\*." "Some are of opinion," says Diomedes, "that Epicharmus *first* made Comedy†." Aristotle makes some small intimation of Susarion's pretences; but he expresses himself so, that he does as good as declare in favour of Epicharmus. I will give the reader his own words:—"The pretenders," says he, "to the invention of Comedy are the Megarenses; both those here (he means the Megarenses near Attica) and those in Sicily; for Epicharmus was of that place, who is much older than Chionides and Magnes‡." When he says "The Megarenses that are here," he may hint perhaps at Susarion, who was born at that Megara; but he plainly signifies that his claim was of no great weight, by passing him over without a name. He might allow him to be the author of some *extempore* Farces, that may be called the first rudiments of Comedy; and that is all that with justice can be granted him. And with this opinion all those fall in who assert that Comedy is more recent than Tragedy; for the same persons suppose Thespis to be the inventor of Tragedy, who lived about Olymp. LXI. Horace, after he had given an account of the rise of Tragedy and Satire: "After these," says he "came the old Comedy:" *Successit vetus his Comœdia* §. "His," says the ancient Scholiast, "scil. Satyris et Tragœdiæ." And Donatus is very "positive that Tragedy is senior to Comedy, both in the subject of it, and the time of its invention ||."

Well then,—If Epicharmus was the first writer of Comedy, it will soon appear that the true Phalaris could not borrow an Iambic from the stage; for it is well known that Epicharmus lived with Hiero of Syracuse ¶: and the author of the Arundel Marble places them both at Olymp. LXXVII, when Chares was Archon at Athens, which is LXXVIII years after Phalaris's death. It is true, Epicharmus lived to a very great age: to xc years, as Laërtius says \*\*; or to xcvi, as Lucian ††. Now allow the greater of these for the true term of his life; and suppose too that he died that very year when he is mentioned in the Marble (though it cannot fairly be presumed so) yet he would be but xviii years old in the last year of Phalaris's reign, which perhaps will be thought too young an age to set up for an inventor; for all great wits are not so very early and forward as "a young writer‡‡" that I have heard of.

Or again, if Phormus, who is joined with Epicharmus, be supposed the first poet of the stage, the matter will not be at all mended; for even he too is too young to do the Epistles any service. His name is written different ways: Athenæus and Suidas call him Phormus(a); but Aristotle, Phormis §§. In Themistius it is written Amorphus |||, which is an evident depravation. Some learned men would write it Phormus, too, in Aristotle; but if that be

\* Solin. "Hic primum inventa Comœdia."

† Arist. Poët. c. 3.

‡ Plut. Schol. Pind. &c.

‡‡ Pref. p. 3.

§ Arist. Poët. v. 281.

\*\* Laërt. Epich.

§§ Φόρμος, Poet. c. v.

† Diom. p. 486.

|| De Com.

†† Luc. in Macrob.

||| "Αμορφος.

(a) Φορμος.—Native of Syracuse, Comic writer, and tutor of Gelon's sons; author of seven Comedies, Admetus, Alcinous, Halcyones, Ilii Excidium, Cepheus or Cephalæa, Perseus. He was the first who introduced a vest reaching to the heels, and scenery of red skins: *ἐχρήσατο δὲ πρῶτος ἐνδύματι ποδῆσαι, καὶ σκηνῇ δερμάτων ποικίλων*. Another piece ascribed to him by Athenæus, viz. Atalantes. *Suidas*.—E.



true which Suidas relates of him, that he was “an acquaintance of Gelo the Syracusian’s, and tutor to his children\*,” the true reading must be Phormis; for he is the same Phormis that, as Pausanias tells at large †, came to great honour in the service of Gelo, and of Hiero after him; and that I think is a proof sufficient that he did not invent Comedy as early as the time of Phalaris.

Upon the whole matter, I suppose, from what has been said, these four things will be allowed: That the authorities for Epicharmus are more and greater than those for Susarion;—That, if Epicharmus was the first Comedian, Phalaris could not cite a passage out of Comedy;—That, allowing Susarion to have contributed something towards the invention of Comedy, yet his Plays were extemporal, and never published in writing, and consequently unknown to Phalaris;—and lastly, That, if they were published, it is more likely they were in Tetrametres and other chorical measures, fit for dances and songs, than in Iambics. So far is it from being a just consequence, “If Comedy was but heard of at Athens, Phalaris might quote Iambics out of it,” though it gave such *great satisfaction* to the learned Examiner.

It is true, there are five Iambics extant that are fathered upon Susarion, and perhaps may really be his:

Ακούετε, λεῶς· Συσσάρῳν λέγει τάδε,  
 Τὸς Φιλίνου Μεγαρόθεν Τριποδίσκιος·  
 Κακὸν γυναῖκες· ἀλλ’ ὅμως, ὦ δημόται,  
 Οὐκ ἔστιν οἰκεῖν οἰκίαν ἀνευ κακοῦ.  
 Καὶ γὰρ τὸ γῆμαι, καὶ τὸ μὴ γῆμαι κακόν.

The first four of these are produced by Diomedes Scholiasticus, in his Commentary on Dionysius Thrax, a MS. now in the Royal Library; the last, with three others, by Stobæus ‡; the first, third, and fourth by Diomedes the Latin Grammarian §; and the third and fourth by Suidas (a). The emendation of the second verse is owing to the excellent Bishop Pearson ||, for it is very faulty in the MS.; but the first verse, as he has published it,

Ακούετε λέξεως, Σασσάρῳν τάδε λέγει,

has two errors in it against the measures of Iambics; so that, to heal that flaw in the verse, for λέξεως, it is written λέξιν in the Latin Diomedes; but the true reading is Ἀκούετε, λεῶς, as it is extant in Stobæus; that is, “Hear, O people.” It is the form that criers used; and means the same thing with our “O yes ¶.” Plutarch tells us, “That in the parish of the Pallenians of

\* Suid. in Φόρμ.

† Eliac. i.

‡ Stob. tit. lxvii.

§ Lib. iii. p. 486.

|| Vind. Ignat. ii. 11.

¶ Or Oyez. The Attic idiom has it Ἀκούετε, λεῶ. Aristoph †.

Ἀκούετε, λεῶ. Κατὰ τὰ πατρια τὰς γοᾶς, &c.

And again †,

Ἀκούετε λεῶ. Τοὺς γεωργοὺς ἀπέναι, &c.

† Acharn. p. 300.

‡ Iren. p. 454.

(a) Suidas, v. οὗτε σὺν πανωλέθορσιν—a trochaic line from the Lysistrata. The same proverb is also again quoted by him in the word Τεῦπος. E.

Attica, it was unlawful for the crier to use that common form ('Ακέετε, λέω;) because a certain crier, called Leos, had formerly betrayed their ancestors \*." Stratoniceus the musician made a quibble about it; for as he once was in Mylasa, a city that had few inhabitants, but a great many temples, he comes into the market-place, as if he would proclaim something; but instead of 'Ακέετε, λαοί, as the form used to be, he said 'Ακέετε, ναοί †. In Lucian's "Sale of Philosophers," the form that Mercury the crier uses, is 'Ακσε, σιγά. And so much by way of digression, to supply the emendation of the incomparable Pearson.

If I would imitate somebody's artifice, in suppressing and smothering what he thinks makes against him, I might easily conceal a passage of this yet unpublished MS. which carries in it a specious objection against something I have said. Diomedes introduces those verses of Susarion with these words:—"One Susarion," says he, "was the beginner of Comedy in verse, whose Plays were all lost in oblivion; but there are two or three Iambics of a PLAY of his still remembered ‡." Here is an express testimony that Susarion used Iambics in his Plays, though I have newly endeavoured to make it probable that, in the first infancy of Comedy, the Iambic was not used there; as we are certain from Aristotle, that it was not in Tragedy. But I have one or two exceptions against Diomedes's evidence: first, he stands alone in it; he is a man of no great esteem; he lived many hundreds of years after the thing that he speaks of; so that it ought to pass for no more than a conjecture of his own. And again, I would have it observed, that these five Iambics are spoken in the person of Susarion, which will go a great way towards a proof that they are no part of a Play; for, when the Poet in his own name would speak to the spectators, he makes use of the Chorus to that purpose; and it is called a Παράβασις ||; of which sort there are several now extant in Aristophanes (a). But the measures that the Chorus used at that time are never Iambics, but always Anapaests or Tetrametres; and I believe there is not one instance that the Chorus speaks at all to the Pit in Iambics; to the Actor it sometimes does. And lastly, if these verses of Susarion's had been known to be borrowed from a Play, it could not have been such a secret to Aristotle;

\* Plut. in Thes.

† Athen. p. 348.

‡ Πρῶτον μὲν οὖν Σουσαρίων τις τῆς ἡμετέρου Κωμῳδίας ἀρχηγὸς ἐγένετο, οὗ τὰ μὲν δράματα λήθη κατενεμήθησαν· δύο δὲ ἡ τρεῖς ἱαμβοὶ τοῦ δράματος ἐπὶ μνήμῃ φέρονται.

|| Schol. Aristoph. Hephæst. Pollux.

(a) The Parabasis peculiar to Comedy, nearly corresponding with the Prologue of Tragedy, and was an address from the Poet to the Audience, either soliciting indulgence for himself, advising them, or, in a word, saying any thing that was *without* the Piece. Suidas, v. σπράβ. This might occur in any part of the Play, and even, sometimes, at the end of it. The Ecclesiastusæ of Aristophanes finishes with a long Parabasis, which is a complete Epilogue. It was termed Parabasis, from παραβαίνειν, because the Chorus always turned towards the Spectators, resuming their former station when the address was over, if it occurred during the Piece. According to Suidas, the Poets always make mention of this conversion as introductory to the address itself. [τὸ ἐρέσθαι σημαίνοντες, καὶ παραβαίνειν]. So in the Comedy just mentioned, the Parabasis is prefaced by—

Τί δῆτα διατρίβεις ἔχων; ἀλλ' οὐκ ἄγεις  
Ταὐτὰ λαβὼν; ἐν ὅσῳ δὲ ΚΑΤΑΒΑΙΝΕΙΣ, ἐγώ  
Ἐπ' ἄσομαι μέλος τι μελλοδοσινικό. Εκκλη. 1145.—E.



for it is plain, I think, that he had met with no certain tradition of any Play of Susarion's; if he had, he would never attribute the invention of Comedy to the Sicilians, so long after him. This argument will not seem inconsiderable, if we remember what an universal Scholar that Philosopher was, and that he had particularly applied himself to know the history of the Stage; having written a Treatise of the *Διδασκαλῆαι*, "an account of the Names, and Times, and the Authors of all the Plays that were ever acted." If the verses therefore are truly Susarion's it is probable they were made upon some other occasion, and not for the Stage.

To return now to our Examiner: Let us see a little how he manages his Susarion; for it is a wonder if, besides a general fault in producing a weak argument, he do not add several incidental ones, which a more skilful manager might have avoided; and to justify my suspicion of him, his very first sentence has two or three errors in it:—"The Chronicon Marmoreum," says he, "informs us that Comedy was brought INTO ATHENS by Susarion, or rather, that a STAGE was by him first erected in Athens." And from the word STAGE, he would draw an inference "That Susarion was not the Inventor, but an Improver only, of Comedy." Now I affirm that the Marble Chronicon says nothing here about ATHENS or a STAGE. I will set down the whole paragraph as it was published from the original, by Mr. Selden and Mr. Young:—

Ἀφ' ἧ ἐν Ἀθ... αἰς κωμῶ... ἐθ... σάν... των Ἰκαριέων ἡδρόντος Σεσαρίωνος  
καὶ δολὸν .. τεθ .. πτω τον ισχά... δ... αεσιχο... νοινε... ἐρ... ος.....

In this worn and broken condition the passage was printed by Mr. Selden; and the Supplements that have been made to it since, are only learned men's conjectures, and may lawfully be laid aside if we have better to put in their places. The first words of it (ἐν αθ... αἰς); Mr. Selden guessed to be ἐν Ἀθήναις, in Athens; wherein he is followed by Palmerius, Pearson, Marsham, and every body since. But, with humble submission to those great names, I am persuaded it should not be so corrected; for the Author of the Marble, when he would say in Athens, always uses Ἀθήνησιν, and never ἐν Ἀθήναις. So in line the 5th, Ἀφ' ἧ δίκη Ἀθήνησι, and 33, Ἀφ' ἧ Ἀθήνησι and 61, .. ἐν Ἀθήνησι and 70, Ἐνίκησεν Ἀθήνησι διδάσκων so in 79, 81, 83, 85, besides what comes almost in every Epoch of it, Ἀρχόντος Ἀθήνησιν. It is not credible, therefore, that in this single passage he should say ἐν Ἀθήναις; besides, that it is not true in fact that Susarion found Comedy at Athens; for it was at Icarus, a country parish in Attica, as Athenæus informs us\*; which is the reason that Clem. Alex. calls Susarion an Icarian†; and the Marble itself, in this very place, names the Icarians τῶν Ἰκαριέων. But surely the same person could not act first both at Icarus and Athens; in country and city at once. It is observable, therefore, that in another Epoch, where the Marble says "That Tragedy was first acted by Thespis, ‡" who was an Icarian too, there is nothing said of Athens. Our Examiner, therefore, is quite out when he quotes it as the words of the Marble, "That Susarion brought Comedy into Athens."

His next mistake is when he tells us, as out of the Marble, "That Susarion set up his Stage at Athens." The whole foundation of this imaginary

\* P. 40.

† Σουσαρίων Ἰκαριεύς. Strom. i.

‡ Suid. Θεσ.

Stage is that fragment of a word...*σανι*.... which the very ingenious and learned Palmerius fancied to be *ἐπὶ σανίσι*, *acted upon boards*\*; and his conjecture is approved by the great Pearson†. This, in the Edition of the *Marmora Oxoniensia*, was, I know not why, changed into *ἐν σανίσι*, *in boards*. And the Examiner, who, without question, understands how Comedies may be put *into boards* (though the groaning board of famous memory might rather belong to some Tragedy), judiciously follows this casual oversight in that elegant Edition‡.

I desired my worthy Friend Dr. Mill to examine with his own eyes this passage in the *Marble*, which is now at Oxford, and makes part of the glory of that noble University; and he informs me, that those Letters which Mr. Selden and Mr. Young took to be ΣΑΝΙ, are now wholly invisible, not the least footstep being left of them; and as for ΕΝΑΘ... the two last letters are so defaced that one cannot be certain they were ΑΘ, but only something like them. I am of opinion, therefore, that the entire writing in the *Marble* was not *ἐν Ἀθήναις*, but *ἐν ἀπίναις*, *in plaustris*; and that ΣΑΝΙ has no relation to *Σανίδες*, *boards*, but is the last syllable of a verb. So that I would fill up the whole passage thus:—ΑΦ ΟΥ ΕΝ ΑΠΗΝΑΙΣ ΚΩΜΩΙΔΙΑΙ ΕΦΟΡΕΘΗΣΑΝ ΤΡΟ ΤΩΝ ΙΚΑΡΙΕΩΝ ΗΥΡΟΝΤΟΣ ΣΟΥΣΑΡΙΩΝΟΣ: that is, “Since Comedies were carried in carts by the Icarians, Susarion being the inventor.” That in the beginning the Plays were *carried* about the villages *in carts*, we have a witness beyond exception:—

“Ignotum Tragicæ genus invenisse Camænæ  
Dicitur, et PLAUSTRIS VEXISSE poemata Thespis||.”

And so the old Scholiast upon the place: “Thespis primus Tragedias invenit; ad quas recitandas circa vicos PLAUSTRO quoque vehebatur ante inventionem scenæ.” And I suppose it is sufficiently known that Ἀπὴνη is the same with PLAUSTRUM. Hesychius and Suidas, Ἀπὴνη, ἀμαξα. Eustathius twice, Ἀμαξαν μὲν καὶ Ἀπὴνην εἰπεῖν ταυτὸν ἐστίν. *Glossarium Philoxeni*, Plaustrum, ἀμαξα. Plostrum, ἀμαξα(α).

\* Exercit. p. 702.

† Vind. Ignat. ii. 11.

‡ See the Notes there, p. 203, 204.

|| Horat. in Art. Poet.

(a) Mr. W. Schneider, in his little treatise upon the origin of the Greek Comedy, is by no means disposed to admit that Thespis ever hawked about his dramatic samples in carts. These, therefore, he is for taking away from Thespis, and transferring to those jocose personages who composed the Phallic, and afterwards the Comic Chorus. In the first place, he says, it is somewhat extraordinary that all the antient Greek writers should have been ignorant of these carts, and that we should derive our information from a Roman Poet only. 2dly, The Dithyrambic and Satyric Chorus used by Thespis, remained in one place, dancing round the altars of Bacchus (and hence the term *κυκλιος* was applied to them), whereas the Phallic, were a roving, vagabond set. 3dly, the Scholiast ad Aristoph. *Nub.* v. 296, restricts the use of the carts to the Comic Poets. Τρυγοδαίμονες] Ἐπειδὴ τὴν τρύγα χεῖρμενοι, ἵνα μὴ χεῖρμινοι γένωνται, οὕτω τὰ αὐτῶν ἦσαν ποιήματα, κατὰ τὰς ὁδοὺς ἀμάξης ἐπικαθήμενοι. διδὲ καὶ παροιμία ὡς ἐξ ἀμάξης.—τοῦτο δὲ ἐπὶ τοῖσι κῶμικοις ποιηταῖς. To this it may be answered, that the non-loco motion of the Thespian Chorus is assumed by Mr. Schneider, but not proved—that the words of the Scholiast do not seem to restrict the use of the carts to the Comic poets—and lastly, the words *οἱ κωμικοὶ ποιῶνται* may refer to Tragic, as well as Comic Poets, since it is probable that both Tragedy and Comedy at its commencement (and the Scholiast is particularly alluding to the early stage of the Dramatic Art) had but one name—*κωμῳδία*—as suggested by Bentley. E.



If this conjecture of mine may seem probable, the next, I dare pass my word, will amount even to certainty. The words in the Marble, as Mr. Selden published them, are these: Καὶ δολὸν . τεθ . πικρὸν ισχα . . . δ . . . αἰσιχο . . . δ . . . νοινθ . . . ερ . . . ος . . . Out of which broken pieces the ingenious Palmerius\* endeavoured to make this sentence:—καὶ Δόλωνος τεθρίπῳ, τὸν ισχάδων αἰσιχόν, πῖθον οἶνε· that is, “Dolon (together with Susarion) was inventor of Comedy; the prize of which was a basket of figs and a hogshead of wine; which were carried home by the victor in a chariot with four horses.” But he ingenuously confesses, That he never read any thing of this Dolon, a Comic Poet; nor of such prizes as a basket of figs and a hogshead of wine; nor that they were conveyed home in a chariot. However, this emendation of his is approved, and followed, by the learned publisher of Marmora Oxoniensia.

I was led by the very sense of the place to suspect that Mr. Selden or Mr. Young had copied the inscription wrong; and that, instead of ΔΟΛΟΝ . . ΤΕΘ . . ΠΙΚΡΟΝ, they ought to have read it—ΛΘΛΟΝ ΕΤΕΘΗ ΠΡΩΤΟΝ· for the difference in these letters is very small, and such as might escape even a curious eye in so dim an inscription. I communicated by letter this suspicion of mine to the Rev. Dr. Mill; who will bear me witness that I sent this correction to him before he had looked upon the stone; and I asked the favour of him that he would consult the marble itself; and he returned me this answer, That the writing in the Marble is fair and legible enough in this very manner: ΚΑΙ ΛΘΛΟΝ ΕΤΕΘΗ ΠΡΩΤΟΝ ΙΣΧΑΔΩ . . ΑΡΣΙΧΟ . . ΚΑΙ ΟΙΝΟΤ. I conceive, therefore, that this whole passage should thus be restored—Καὶ ἄθλον ἐτέθη πρῶτον, ισχάδων ἄρσ.χος, καὶ οἶνε ἀμφορεὺς· that is, “And the prize was first proposed, a basket of figs, and a small vessel of wine.” Dolon, we see, and his *couch and four*, are vanished already: and as for the prizes for the victory, which Palmerius owns he knew nothing of, I think I can fairly account for them out of a passage in Plutarch†:—“Anciently,” says he, “the Feast of Bacchus was transacted country-like and merrily: first there was carried (Ἀμφορεὺς οἶνε) A VESSEL OF WINE and a branch of a vine; then followed one that lead a GOAT (τράγον) after him; another carried (ισχάδων αἰσιχόν) A BASKET OF FIGS; and last of all came the Phallus (ὁ Φάλλος).” Now as both Tragedy and Comedy had their first rise from this feast of Bacchus, the one being invented by those that sung the Dithyramb‡, and the latter by those that sung the Phallic, so the prizes and rewards for those that performed best were ready upon the spot, and made part of the procession. “The vessel of wine and the basket of figs” were the premium for Comedy; and “the goat” for Tragedy. Both the one and the other are expressed in these verses of Dioscorides, never yet published; which shall farther be considered in the XI Section, “about the Age of Tragedy:”

Βάκχος δτε τριττὸν κατάγοι χορὸν, ὦ ΤΡΑΓΟΣ ἄθλον,  
X' ὦ ττικὸς ἦν ΣΤΚΩΝ\* ΑΡΡΙΧΟΣ, ὕβλος ἔτι.

Now, I would ask the Examiner one question: If he can really think Susarion made regular and finished Comedies with the solemnity of a Stage,

\* Palmer, *ibid.*

† Plut. Περὶ φιλοπλουτ.

‡ Arist. Poet. c. iv.

when the prize, we see, that he contended for was the cheap purchase of a cask of wine and a parcel of dried figs? These sorry prizes were laid aside when Comedy grew up to maturity, and to carry the day from the rival Poets was an honour not much inferior to a victory at Olympia.

I will forgive Mr. B. his double mistake of xxx years, when he says—"Susarion must fall in between the 610th and 589th year before Christ;" for I find some other person has already reprehended him for it. And I am well pleased with his judgment of Bishop Pearson's performance\*, "That he has proved, BEYOND ALL CONTROVERSY, that Susarion is a distinct Poet from Sannyrion." I see the Gentleman, if he be free and disinterested, can pass a true censure. Casaubon and Selden, as famous men in their generations as Mr. B. is in this, thought both those names belonged to the same person; but Bishop Pearson, by one single chronological argument, has refuted them, says Mr. B. "beyond all controversy." I may say, without breach of modesty, I have refuted Phalaris' Epistles by a dozen chronological proofs; each of them as certain as that one of the Bishop's, besides my arguments from other topics: and yet (to see what it is to be out of favour with Mr. B.) "I have proved nothing at all." Mr. B. no doubt, has good motives for his giving such different characters; but I would ask him why he says "Mr. Selden's opinion would bring Susarion down to Aristophanes's time?" It would just do the contrary; and carry Sannyrion up above Pisistratus' time; for the Epoch in the Marble was not doubted by Mr. Selden.

"The Bishop," says Mr. B. "has proved that Sannyrio must live in Aristophanes' time." This is true; but it still leaves his age undetermined, within the wideness of xxxx years; for so long Aristophanes was an Author. If Mr. B. had been cut out for improving any thing, he might easily have brought Sannyrio's time to a narrow compass; for Sannyrio, in his play called Danaë, burlesqued a verse of Euripides' Orestes†. But Orestes was acted at Olymp. xcii, 4, when Diocles was Archon at Athens‡. Danaë therefore must have come soon after it, or else the jest would have been too cold. The Frogs of Aristophanes, where the same verse is ridiculed§, was acted the third year after, Ol. xciii, 3; so that we may fairly place the date of Sannyrio's Danaë between Olymp. xcii, 4, and Ol. xcv.

We are come now to the Second part of my argument from this passage in Phalaris' Epistle—Θνητὸς γὰρ ὄντας ἀθάνατον ὀργὴν ἔχειν, ὥς φασὶ τινες, εἰ προσήκει. "Mortal men, as some say, ought not to bear immortal anger." The thought, as I observed, was to be met with in two several places: in a Poet cited by Aristotle, and in Euripides' Philoctetes. Allow then, first, that the Writer of the Epistle borrowed it from the former of these; then, as I have hitherto endeavoured to prove, and as I think with success, he could not be as ancient as the true Phalaris of Sicily. But the Reader, I hope, will take notice that all this was *ex abundanti*; for there are plain and visible footsteps that he has stolen it, not from Aristotle's Poet, but out of Philoctetes, which was not made till six score years after Phalaris' death; so that, let the dispute about Comedy and Susarion fall as it will (though I

\* Vind. Ignat. ii. 11.

‡ Id. ver. 371, 770.

† Schol. ad Ranas Aristoph. p. 142. Schol. Orest. v. 279.

§ Argum. Ranar.



think that to be no hazard), yet he will still be convicted of a cheat upon this second indictment.

The words of the pretended Phalaris are, *Θνητὸς ὄντας ἀθάνατον ὀργὴν ἔχειν ἢ προσήκει*. The words of Euripides are—

Ὡσπερ δὲ θνητὸν καὶ τὸ σῶμ' ἡμῶν ἔρου,  
Οὕτω προσήκει μηδὲ τὴν ὀργὴν ἔχειν  
Ἀθάνατον——

In the comparing of which, I remarked, that, besides the words *Θνητὸς* and *Ἀθάνατος ὀργή*, there are other words also, that are found in both passages: *ὀργὴν ἔχειν* and *προσήκει*. As for *θνητὸς* and *ἀθάνατος ὀργή*, they are necessary to this sentence, and the thought cannot be expressed without them; for one cannot express this opposition of mortal and immortal, upon which the whole thought turns, in other Greek words than *θνητὸς* and *ἀθάνατος*. It might be said, therefore, in Phalaris' behalf, That, if two or more persons should hit upon this thought (which is far from impossible) there is no avoiding but they must needs fall into the very same expressions of *θνητὸς* and *ἀθάνατος ὀργή*: and yet none of them might steal them from any of the rest; as we see all the three words are found in that other verse quoted by Aristotle—

Ἀθάνατον ὀργὴν μὴ φύλαττε, θνητὸς ὦν.

To occur then to this plausible pretence, I observed there were other words in both passages alike (*ὀργὴν ἔχειν* and *προσήκει*) and that here there was no room for this specious objection; for *ἔχειν* and *προσήκει* are not necessary to the thought, as *θνητὸς* and *ἀθάνατος* are, because there are several other words that signify the same things; so that the sentence, as to this part of it, might be varied several ways; as one may say *ὀργὴν φυλάττειν*, as well as *ἔχειν* (and so the Poet in Aristotle has it) or *ὀργὴν τηρεῖν*, or *ὀργὴν τρέφειν*, &c.; and so, instead of *προσήκει*, one may say *ἢ δεῖ*, *ἢ πρέπει*, *ἢ πρέπον ἐστίν*, *ἢ προσήκόν ἐστιν*, or *ἢ τηρετέον*, *ἢ φυλακτέον*, and many other ways; which, by being intermixed, would produce a great number of changes; so that, upon the whole, since the Writer of the Epistle has the very numerical words of Euripides in a case where it is so much odds that he would not have lit upon them by chance, I looked upon it, as I still do, to be a plain instance of imitation; and consequently, a plain proof of an imposture.

Well, what says our severe Examiner to this? Why, truly, with a pretended jest, but at the bottom in sober earnest, “He lets Phalaris shift for himself, and is resolved not to answer this argument.” I will not say how ungenerous a design this is, to leave his Sicilian Prince in the lurch; but, I fear, it is too late now to shake him off with honour: his Phalaris will stick close to him longer than he will wish him. However, instead of an answer to Me, he desires me to answer Him, “whether it was prudent in me to accuse Phalaris of a theft, by a pair of quotations pillaged from his poor Notes on this Epistle?” Poor Notes! he may be *free with them*, because he claims them as *his own*; and yet, as *poor* as he calls them, if common fame may be believed, somebody run in debt for them. But he *desires my answer*; and I will give it him; for the accusation is a very high one. “To pillage

his poor Notes" would be as barbarous as to rob the naked; and I dare add, to as little purpose. My defence is, that these two passages which I have quoted are in Aristotle and Stobæus; and, I believe, I may truly say that I had read them in those two authors before Mr. B. knew the names of them. In other places he confesses, and makes it part of my character, "that I have applied myself with success to the "collection of Greek fragments." Why might I not then have these two out of the original authors? Are these sentences vanished out of Aristotle and Stobæus since the memorable date of Mr. B.'s Edition of Phalaris? If ever they were used since, or shall be used hereafter, must they needs be *pillaged* from Him? Alas! one may safely predict, without setting up for a Prophet, that these sentences will still be quoted, when his *poor Notes*, and his poor Examination too, will have the happiness to be forgotten. If Mr. B. had made the same inference that I do from these sentences, there had been some colour for his accusation of theft; but he barely cites them in his Notes; and it is another great instance of the sagacity of our Examiner, that even when he stumbled upon arguments, yet he could not *make use of them*.

I had taken notice from the Scholiast on Euripides, "That Philoctetes was acted Olymp. LXXXVII." But an unknown Author\*, that has mixed himself in this controversy, has been pleased to object "That some others say the Phœnissæ was acted then: so Scaliger's 'Ὀλυμπιάδων ἀναγραφὴ, and Aristophanes' Scholiast." But here are several mistakes committed in this short objection. First, the Author seems not to have known that there were four Plays of Euripides acted in one year; there is no consequence, therefore, in this argument; for Phœnissæ and Philoctetes might both of them be acted at Olymp. LXXXVII. Then, both here and in other places, he argues from the 'Ὀλυμπιάδων ἀναγραφὴ, as if it was an ancient piece. But Scaliger himself confesses it is his own work; and in this passage that great man mistook himself, either by haste, or by trusting to his memory; for, instead of Φοίνισσαι, he designed to have written Μῆδεια, out of the Scholiast on Euripides: and such oversights are not unfrequent in that collection of his. Again, the Author is very much out, in quoting the Scholiast on Aristophanes; which I suppose he might copy from the learned Mr. Barnes' Life of Euripides†. But, so far is that Scholiast from affirming that the Phœnissæ was acted Olymp. LXXXVII, that I will prove from him that it was acted after Olymp. xci, 2; for he twice declares‡ that the Phœnissæ was not then acted when Aristophanes brought his Aves upon the Stage; which was at Olymp. xci, 2§, when Chabrias was Archon. And again||, he gives an account why Aristophanes, in his Ranæ, rather chose to ridicule the Andromeda of Euripides, which was "then viii years old," than Hypsipyle or "PHŒNISSÆ, or Antiope;" all which had been acted a little while before¶: but the Ranæ was acted Olymp. xciii, 3, when Callias was Archon\*\*. It is plain, therefore, that the Phœnissæ must have been acted between Olymp. xci, 2, and xciii, 3. I dare so far rely upon this unknown Author's candour, as to believe he will be satisfied with this reply; and I think there

\* View of Dissert. by the Rev. John Milner, B. D. late vicar of Leeds in Yorkshire, p. 19.

† Sect. xxvi.

‡ P. 382, 585, ed. Basil.

§ Ibid. 366.

|| Ibid. 132.

¶ Πρὸ ὀλίγου διδαχθέντων.

\*\* Ibid. p. 128.



are no more of his animadversions that concern Me or these Dissertations, that require a particular answer.

I have nothing more to say at present upon this article of Comedy; but, that I may not break it off abruptly without taking leave of the Examiner, I would desire one piece of justice at his hands; that, the next time he burlesques some *knotty* paragraph of mine, or any of his future antagonists, he would not add to it, of his own, four marks of Parentheses, ( ) ( ) like knots upon a string, to make it look the more *knottily*.—It would be a very dear bargain to purchase a much better jest than that, at the expense of truth and integrity.

## AGE OF TRAGEDY.

IN the LXIII Epistle, he is in great wrath with one Aristolochus, a Tragic Poet that nobody ever heard of, "for writing Tragedies against him;" κατ' ἐμοῦ γράφειν Τραγωδίας; and in the xcvi, he threatens Lysinus, another Poet of the same stamp with the former, "for writing against him both Tragedies and Hexametres;" ἀλλ' ἔπη καὶ τραγωδίας εἰς ἐμὲ γράφεις. Now, to forgive him that silly expression, of writing Tragedies *against him* (for he could not be the argument of Tragedy while he was living) I must take the boldness to tell him, who am out of his reach, that he lays a false crime to their charge; for there was no such thing nor word as Tragedy while he tyrannized at Agrigentum. That we may slight that obscure story about Epigenes the Sicyonian, Thespis, we know, was the first inventor of it, according to Horace. Neither was the name of Tragedy more ancient than the thing, as sometimes it happens when an old word is borrowed and applied to a new notion; but both were born together, the name being taken from Τράγος, the goat, that was the prize to the best Poet and Actor; but the first performance of Thespis was about the LXI Olymp\*. which is more than twelve years after Phalaris' death.

I had made this short reflection upon the Epistles, "That Aristolochus and Lysinus, two Tragic Poets mentioned there, were never heard of any where else." This is arraigned by Mr. B. with great form and solemnity; but, before he begins, he is inclined "to guess, from Aristolochus' name, that he was a Giant Tragedian, rather than a Fairy one;" but his consequences are all of a piece, both when he jests and when he is serious; for if he argue from the etymology of his name, *Aristolochus* denotes a person that was good at "lurking and ambuscade†;" which surely is not the proper character of a Giant. If he argue from the bigness of his name, he might have remembered that Borborocœtes and Meridarpax, the names of two heroes in *Batrachomyomachia*, make a more terrible sound than Achilles and Hector. And we have instances in our own time, that a man may be called by a great name, and yet be no Giant in any thing.

Well, now he begins his remarks, and he finds the footsteps of this Aristolochus in a nameless piece usually printed with Censorinus: "For there is Numerus Aristolochius, which must come from Aristolochus, a Poet, as Aristophanius there comes from Aristophanes;" upon which he farther enlarges; and it is a difficult problem, whether he shows more learning here in the margin, or more judgment in the text. The passage which he cites is thus:

"Numerus Saturnius:

Magnum numerum triumphat | hostibus devictis.

"Sunt qui hunc Archebolion vocant;" that is, "Some call the Saturnian verse Archebolion." Ludovicus Carrio makes this note upon it:—"That

\* Marin, Arund. Suidas in Θέσπις,

† Λόχος,



the common editions, before his, had it *Aristolochium*; but the MSS. *Aristodolium*. Now, to which reading of the three must we stand?—to *Archebolion*, or *Aristolochium*, or *Aristodolium*? Mr. B., who will never be guilty of improving any place, leaves his reader here at large to take which of them he pleases; only he puts in for his thirds, because *Aristolochium* has a chance to be the right as well as either of the others; but what if I shall prove that all three are wrong, and the true lection is *ARCHILOCHIUM*! Then his *Aristolochus* must vanish into Fairy-land again.

The first that used the Saturnian verse among the Latins was *Nævius*, an old Poet before *Ennius*'s time; the measures of the verse will be best known by examples. The two first are out of *Nævius* \* :—

“Novem Jovis concordēs | filiæ sorores.  
Ferunt pulchras pateras | aureas lepidas.”

The latter of which has two false measures in it, and ought to be corrected thus out of *Plotius* † and *Nonius Marcellus* ‡ :—

“Ferunt pulchras cretērras | aureas lepiſtas.”

The following was made by the *Metelli*, *Nævius*'s enemies :—

“Dabunt malum Metelli | Nævio Poetæ §.

Now it is observed by *Terentianus Maurus* ||, a most elegant writer, that the Latins were much mistaken in supposing the Saturnian verse to be an invention of their countrymen; for the original of it was from the Greeks. *Fortunatianus* says the same; and he adds, that it was to be met with in *Euripides*, and *Callimachus*, and *ARCHILOCHUS*. The instance that he brings is this, and he calls it *ARCHILOCHIUM* :—

“Quem non rationis egentem | vicit Archimedes.”

And so *Servius* ¶ brings another *ARCHILOCHIUM* :—

“Remeavit ab arce tyrannus | hostibus devictis.”

These two verses indeed are not really *Archilochus*'s, but made by those grammarians conformably to his measures; but I can give you some that are truly his own \*\*:—

Ἐρασμονίδῃ Χαρίλαε | χερσὶμά τοι γελοῖον.  
Ἄστων δ' οἱ μὲν κατόπισθεν | ἦσαν οἱ δὲ πολλοί.  
Ἐρέω πολὺ φίλταδ' ἑταίρων | τέρψεται δ' ἀκούων.  
Φιλέειν στυγνὸν περ ἔοντα | μῆδ' ἐκ διαλέγεσθαι.

And *Hephæstion* assures us “That *Archilochus* was the first that used this sort of verse ††.” Now, I suppose, I scarce need to observe, that these *ARCHILOCHIAN* verses are the same with the *SATURNIAN*; the measures themselves sufficiently show that, for there is no difference at all, but only a *Dactyl* for a *Spondee* or *Trochee*, which was a common variation even

\* *Atilius Fortun.* p. 2679.

§ *Atilius*, *ibid.*

\*\* *Hephæst.* p. 48, 50.

† *Plot.* p. 2650.

|| *Terent.* p. 2349.

‡ *C. de Vasis.*

¶ *Centim.* p. 1825.

†† Πρῶτος τούτοις Ἀρχιλόχος κέχρηται.

in the Latin Saturnians; as in these two that follow, out of the *Tabulae Triumphales*:—

“Fundit, fugat, prosternit Duello magno dirimendo	maximas legiones. regibus subigendis *.”
--	---

I have distinguished the middle pause of every verse by this mark `|`, that the reader, though perhaps unacquainted with this part of learning, may have a perception of the measure: and, I suppose, he may be pretty well satisfied that the true reading in Mr. B.'s Author is not *Aristolochium*, but *Archilochium*. As for the two other names, *Aristodolium* and *Archebolion*, the former is a manifest corruption; the latter (as it seems) was in no MS. nor Print, but a bare conjecture of Carrio's, and a very erroneous one; for the *Archebolion* (as he ought to have called it) had quite different measures, as will appear by these instances:—

Ἀγέσσω θεός, οὐ γὰρ ἔχω διχα τῶνδ' αἰδεῖν †

“Tibi nascitur omne pecus, tibi crescit herba ‡.”

The reader will excuse this digression, because I have given a clear emendation, where the great Mr. B. attempted it in vain; which would be an honour much more valuable if I had it not so very often.

“But suppose,” says Mr. B. “that nobody heard of these Tragedians but in Phalaris. What then? Will the Doctor discard all Poets that are but once mentioned in old Authors? What at this rate will become of Xenocles and Pythangelus, whom (at least the *first* of them) the Doctor will be hard put to it to find mentioned by any body, but once by Aristophanes?” Very hard put to it indeed! to find an Author that is mentioned in so common a Book as *Ælian's Various History* §; where we have both the name of this Xenocles, and his age too, and the titles of four of his Plays, *Œdipus*, *Lycæon*, *Bacchæ*, and *Athamas*, with which he got the prize from his antagonist Euripides, *Olymp. xci. l.* It is true, *Ælian* is in indignation at it: and “It is ridiculous,” says he, “that this little Xenocles should carry the prize from Euripides, especially when those Plays of Euripides were some of the best that he ever made. The judges were either senseless and unlearned, or else they were bribed.” This is the just verdict and censure of impartial posterity; and Euripides, could he have foreseen it, would not have changed this posthumous honour for the applauses that Xenocles won from him. “And by the way, therefore, I would advise Mr. B. (if I may return him his own words), not to be too vain upon his performance,” when he hears it cried up by those that are not competent judges. Bavius and Mævius (whom Mr. B. mentions here) had many admirers while they lived, or else they had been below the notice of Virgil and Horace: but posterity gave them their due; for that will flatter no man's quality, nor follow the clamour of a party. But to return to Xenocles:—There is a fifth Play of his, *Licymnius*, mentioned by the Scholiast on Aristophanes||; and two fragments of it are produced by Aristophanes himself. Mr. B. says he is but *once* mentioned by that Poet; but besides the passage of *Ranæ* ¶, which Mr. B. meant, there

\* Atilius Fort. *ibid.*

† Atil. p. 1673.

‡ Schol. Arist. p. 120.

† Hephæst. p. 27.

§ *Ælian. ii. 8.*

¶ P. 133,



are three others\* where he is spoken of, under the title of “the Son of Carcinus.” He is mentioned, too, in a fragment of Plato the Comedian:—

— Ζενοκλῆς ὁ δωδεκαμήχανος  
Ὁ Καρκίνου παῖς τοῦ θαλαττῆλου †.

He was ridiculed also by Pherecrates ‡, another Comic Poet; and we may hear of him in Suidas, in more places than one (a). What does the Examiner mean then by his *putting me hard to it*? I will do much harder matters than this to do him any service. But I am persuaded he was encouraged to write thus *at a venture*, because Vossius says nothing of Xenocles in his book *De Poetis Græcis*.

If the Examiner had not had the ambitious vanity to show, as he thought, his great reading and critic, he might fairly have escaped these two blunders about Aristolochus and Xenocles; for what is it he is driving at? or who is it he disputes with? Did I make that my argument against Phalaris, “That his two pretended Tragedians were nowhere else to be heard of?” No, surely; but “because he names two Tragedians in an age of the world when Tragedy itself was not yet heard of.”

This, therefore, is the main point which Mr. B. and I must now contend for, “The first date and origin of Tragedy.” In my Dissertation I espoused the opinion of those Authors that make Thespis the inventor of it, professing in express words, “That I slighted the obscure story of Epigenes the Sicyonian.” This, I think, is a sufficient proof that I knew there were some weak pretences made to Tragedy before Thespis’s time; but I believed them overbalanced by better authorities. And yet what is there in this long-winded harangue of Mr. B.’s, from p. 165 to 180, but the bringing, with ostentation and grimace, those very obscure pretences which I had declared I had slighted; and every bit of it (except his own faults as usual) scraped together at second-hand from the commonest Authors? In opposition to which tedious declamation, I shall first vindicate Thespis’s title to the *invention* of Tragedy; and, in the next place, inquire into his *age*; and in the last, examine Mr. B.’s performance in the same order as he has presented it.

The famous chronological inscription in the Arundel Marble, which was made Olymp. cxxix, in the time of Ptolemy Philadelphus, above cclx years before Christ, declares that Thespis was the FIRST that gave being to Tragedy §: — Ἀφ’ οὗ Θέσπις ὁ ποιητὴς . . . . ΠΡΩΤΟΣ ΟΣ ΚΑΙ ΕΔΙΔΑΞΕ . . . . The word *πρωτος* is not in the printed edition; but my learned friend Dr. Mill, whom I consulted on this occasion, assures me it is plainly so in the Marble itself, which is now at Oxford. I shall give a farther account of this by and by; but allowing even the common reading, as it is published by Mr. Selden, yet it is evident, and agreed by all, that the Author of this Inscription delivers this as the first æra of Tragedy. Besides him, the Epigrammatist Dioscorides gives the invention of it to Thespis:

\* Schol. Arist. p. 120, 364, 464.

‡ Ib. 364.

† Ib. 465.

§ Lin. 58.

(a) Ἄξεστος. Ζενοκλῆς ὁ Καρκίνου ἐκωμωδεῖτο ὡς ἄξεστος ποιητὴς [impolitus Poeta.]—Suid. This is taken from the Scholiast on the *Ranæ*, as Portus observes.—Kuster. His sons, also, (Carcinus’s) come under the lash of Aristophanes in the *Pax*. Vide Suid. in *σφυράδες* et *Καρκίνος*.

Θέσπιδος εὔρεμα τοῦτο· τὰ δ' ἀγχοιωτῖν ἀν' ὕλαν (α)  
 Παίγνια, καὶ κώμους τοῦσδε τελειότερους  
 Αἰσχύλος ἐψύχωσε, νοήσιμα εὔτα χαράξας  
 Γράμματα, χειμάρρῳ δ' οἷα καταρδόμενα·  
 Καὶ τὰ κατὰ σκηνὴν μετεκαίνισεν· ὦ στόμα πάντων  
 Δέξιόν ἀρχαίων, ἦσθά τις ἡμιθέων.

Thus the Epigram is published by the very learned Mr. Stanley, before his noble edition of Æschylus; and I have not now leisure to seek if it was printed anywhere before. In the third verse, which is manifestly corrupted, Mr. Stanley corrected it *ἐνὶ σῆμα* for *νοήσιμα*, as appears by his translation, *UTILE*; the other word he leaves untouched. The Epigram itself is extant in the MS. Anthologia Epigram. Græc. a copy of which I have by me, by the kindness of my excellent friend the late Dr. Edward Bernard; and there the third verse is thus:

Αἰσχύλος ἐξύψωσε νοήσιμα εὔτα χαράξας.

Out of which disjointed words I have extracted, as I humbly conceive, this genuine lection:—

Αἰσχύλος ἐξύψωσε, νεοσμίλευτα χαράξας  
 Γράμματα————

Α, the last letter of *νοήσιμα*, was mistaken for Λ. Ἐξύψωσεν, he raised and exalted the style of Tragedy by νεοσμίλευτα γράμματα, his new-made and new-carved words; which is the very thing that Aristophanes ascribes to him\*:—

Ἄλλ' ὦ πρῶτος τῶν Ἑλλήνων πυργώσας ῥήματα σεμνά.

and the Writer of his Life †, Ζηλοῖ τὸ ἀδρὸν καὶ ὑπέρογκον, ΟΝΟΜΑΤΟΠΟΙΙΑΙΣ καὶ ἐπιθέτοις χρώμενος. But our Epigrammatist, though he gives Æschylus the honour of improving Tragedy, is as positive that (εὔρεμα) the invention of it belongs to Thespis; which will farther appear from another Epigram by the same hand, made upon Thespis himself, and never yet published; but it is extant in the same Manuscript Anthology:

Διοσκορίδου εἰς Θέσπιν τραγῳδόν.

Θέσπης ὅδε, Τραγικὴν ὃς ἀνέπλασε πρῶτος αἰοιδὴν,  
 Κωμήταις νεαρὰς καινοτομῶν χάριτας  
 Βάκχος ὅτε τρίτον κατάγει χορὸν, ὦ τράγος ἄθλον.  
 Χῳτικὸς ἦν σύκων ἄρριχος ἄθλος ἔτι.  
 Οἱ δέ με πλάσσουν νεοί, τὰ δὲ μύριος αἰὼν,  
 Πολλὰ πρὸ σευ, φήσει, χᾶτερά τ' ἄλλα δ' ἐμά.

The second distich, which in the MS. is faulty and unintelligible, is thus perhaps to be corrected:—

\* Arist. Ran. p. 169.

† Anon. in vitâ Æsch.



Βάκχος ὅτε τριτλὸν κατάγοι χορὸν, ᾧ τράγος ἀδλον,  
 Χ' ᾧ τ' ἰλικὸς ἦν σόκων ἄρριχος, ὕβλος ἔτι.

“Cum Bacchus ducat triplicem chorum; cui Hircus,  
 Et cui Attica ficuum cista præmium erat, ut adhuc fabula est.”

By the three choruses of Bacchus, he means Trina Dionysia, the Three Festivals of Bacchus:—the Διονύσια τὰ ἐν Λίμναις, the Διονύσια τὰ κατ' ἄστν, and the Διονύσια τὰ κατ' ἄγρους at which times, that answer to March, April, and January, both Tragedies and Comedies were acted. Afterwards indeed they added these diversions to the Παναθηναία, which fell out in the month of August; but, because this last was an innovation after Thespis' time, the Poet here takes no notice of it. But to dismiss this, the substance of the Epigram imports “That Thespis was the FIRST contriver of Tragedy; which was then a NEW entertainment.” After Dioscorides, we have Horace's testimony in Thespis' favour:—

“Ignotum Tragicæ genus invenisse camænæ  
 Dicitur, et plaustris vexisse poemata Thespis,  
 Quæ canerent agerentque peruncti fœcibus ora (a).”

And I think, this Poet's opinion is not only well explained, but confirmed too by the old Scholiast, who tells us “Thespis was the FIRST INVENTOR of Tragedy\*.” To all these we may add Plutarch, whose expression implies something farther: “That Thespis gave the rise and beginning to the very rudiments of Tragedy†;” and Clemens of Alexandria, who makes Thespis “The contriver of Tragedy, as Susarion was of Comedy‡.” And, without doubt, Athenæus was of the same judgment, when he said that “both Comedy and Tragedy were found out at Icarus, a place in Attica§;” for our Thespis was born there. And in another place, he says “The ancient Poets, Thespis, Pratinas, Cratinus, and Phrynichus, were called Ὀρχηστικοί, dancers, because they used dancing so much in their choruses||.” Now if we compare this with what Aristotle says, “That Tragedy in its infancy was (ὀρχηστικωτέρα) more taken up with dances than afterwards¶,” it will be plain that Athenæus knew no ancients Tragedian than Thespis; for, if he had, it had been to his purpose to name him. But there is a fault in that passage, which by the way I will correct: for Κρατῖνος (Cratinus) who is named there, was a Comedian; and does not suit with the rest. The true reading I take to be Καρκίνος, Carcinus; who was an ancient Tragic Poet, and is burlesqued once or twice by Aristophanes, for this very dancing humour that Athenæus speaks of\*\*. He had three sons, that he brought up to dance in his choruses; who, upon that account, are called there, among

\* Schol. in edit. Cruquii.

† Plut. Solon. Ἀρχομένων τῶν περὶ Θέσπιν ἡδὴ τὴν τραγωδίαν κινεῖν.

‡ Clem. Strom. i. ἐπενόησε τραγωδίαν.

§ Athen. p. 40.

|| Id. p. 22.

¶ Arist. Poet. v.

\*\* Arist. p. 364, 464. Suid. in Καρκ.

(a) These lines were afterwards corrected by Bentley, thus:—

Ignotum Tragicæ genus invenisse Camenæ  
 Dicitur, et plaustris vexisse poemata Thespis  
 Qui canerent agerentque, peruncti fœcibus ora.”

i. e. Vexisse plaustris [eos] qui canerent agerentque poemata, peruncti fœcibus ora. Poëmata, inquit Luisinus, pro scena nominavit, causam ut aiunt pro causato.—Art. Poet. 275.—E.

many other nicknames, *ὀρχηστὰς*, *dancers* (a). To go on now about Thespis. Suidas acquaints us that “Phrynichus was Scholar to Thespis, who FIRST introduced Tragedy;” and Donatus passes his word, “That if we search into antiquity, we shall find that Thespis was the FIRST that invented it\*.” But what need we any particular witnesses, when we have Plato telling us at once “That it was the universal opinion in his time that Tragedy began with Thespis or Phrynichus †?” and though he himself was of a different sentiment, yet he proposes it as a paradox ‡: and we may see what little credit his paradox had, when every one of those I have cited came after him, and yet for that matter begged his pardon.

The pretences that are made *against* Thespis, besides some general talk (which shall be considered when I examine Mr. B.’s advances upon this topic) are for one Epigenes, a Sicyonian. This is the only person mentioned by name that can contest the matter with Thespis. And who is there that appears in behalf of this Epigenes but one single witness? and he too does but tell us a hearsay, which himself seems not to believe. “Thespis,” says Suidas §, “is reckoned the xvth Tragic Poet after Epigenes, a Sicyonian; but some say Thespis was the second after him; and others, the very first of all.” And again, where he explains the Proverb, *Οὐδὲν πρὸς τὸν Διόνυσον*, “it was occasioned,” he says, “by a Tragedy of Epigenes, a Sicyonian;” but he adds, “that others give a different and better account of it ||.” Now, if this be all that is said for Epigenes’ plea; nay, if it be all that is said of him upon any account (for I think nobody mentions him besides Suidas) (b), I suppose this ill-supported pretence to Tragedy will soon be over-ruled, unless perhaps the very weakness of it may invite Mr. B. to espouse the cause; for I observe that his judgment, like other men’s valour, has commonly the generosity to favour the weaker side. It is true, there are two very great men, Lilius Gyraldus ¶ and Gerard Vossius \*\*, besides others, who affirm that this same Epigenes is cited, and some of his Tragedies named by Athenæus. If this be so, it will quite alter the case; and the trial must be called over again. But, with Mr. B.’s leave, I will once more take the boldness “to contradict great names;” for I affirm that the Epigenes in Athenæus was a Comic Poet, and many generations younger than his pre-

\* “Retro prisca volentibus reperietur Thespis Tragediæ primus inventor.”

† Plat. in Min. ὧς οἰόνται, ἀπὸ Θέσπιδος.

‡ “Ἡ δὲ τραγωδία ἔστι παλαιὸν ἐνθάδε, οὐχ ὡς οἰόνται ἀπὸ Θέσπιδος ἀρξαμένη, οὐδ’ ἀπὸ Φρυνίχου· ἀλλ’ εἰ θέλεις ἐνοῆσαι, πάντων παλαιὸν αὐτὸ εὐρήσεις ὃν τῆσδε τῆς πόλεως εὐρημα· ἔστι δὲ τῆς ποιήσεως δημοτεπέστατον τε καὶ ψυχαραγωγικώτατον ἡ τραγωδία. ΤΡΑΤΩΔΙΑ is here to be taken in its larger extent. There were no *Stage Plays* till the time of Thespis; and in this sense no *Tragedies*. But yet there were stories of a dramatic kind, formed into Dialogue; and Characters drawn, as of Minos, a cruel King. This manner of writing was not the invention of Thespis or Phrynichus, as people generally thought; confounding the Stage with the characteristic and dialogue manner of writing.” J. Upton, Dissert. on Shakspeare, § 14, p. 119.

But still we have no proof that the word *Tragedy* was known in Phalaris’ time; but only some sort of Dialogue; which, in Plato’s opinion, was the original of Tragedy.

§ Suid. in. Θέσπ.

|| In Οὐδὲν πρ. Διόν.

¶ Gyrald. de Poëtis.

\*\* Vossius de Poëtica.

(a) *ὑπὸ τῶν ὀρχηστῶν*—*ὄρχηστας οἰκογενεῖς*—*ναννοφρεῖς*, &c.—Vid. Suidas in *Σφυράδες*.

(b) He is also mentioned by Photius and Apollonius.—*Hermann*.



tended namesake, the Tragedian. Suidas himself is my voucher: "Epigenes," says he, "a Comic Poet, some of his plays are Ἡραΐνη, and Μνημάτιον, and Βακχεΐα, as Athenæus says in his Deipnosophists\*." Gyraldus indeed would draw this testimony over to his own side; and for Κωμικός, he corrects it Τραγικός. But Athenæus himself interposes, and forbids this alteration: "Epigenes," says he, "the Comic Poet, says thus in his Bacchæ; 'Ἄλλ' εἴ τις ὥσπερ χῆν' ἔτρεφεν με λαβὼν σιτευτόν†." The verses are to be distinguished thus:—

Ἄλλ' εἴ τις ὥσπερ χῆνά μ' ἔτρεφεν λαβὼν  
Σιτευτόν—

The words themselves show they belong to Comedy, when they tell us of "fatted geese:" and, indeed, the very subject of all his Fragments plainly evinces it. The next tells us of "Figs at a supper‡:"—

Εἴτ' ἔρχεται χελιδονίων μετ' ὀλίγον  
Σκληρῶν ἀδρός πινακίσκος—

Correct it

Εἴτ' ἔρχεται  
Χελιδονείων μετ' ὀλίγον σκληρῶν ἀδρός  
Πινακίσκος—

And another, out of the same Play §, and three out of Μνημάτιον, and two out of Ἡραΐνη, are all about Cups; the last of which will inform us a little about the Poet's age ||:—

Τὴν Θηρίκλειον δεῦρο καὶ τὰ Ῥοδιακὰ

Κόμισσον—

"Fetch hither the Thericlean and the Rhodian cups;" for by his naming the THERICLEAN cup ¶, we may be sure he was no older than Aristophanes' time: nay, that he was considerably younger, Julius Pollux will assure us\*\* ; where he calls him one of the writers of New Comedy; Τῶν δὲ νέων τις Κωμικῶν Ἐπιγένης ἐν Ποντικῷ. Τρεῖς μόνες σκώληκας ἔτι, τέτους δὲ μ' ἕασον καταγαγεῖν. The measures of the verses are thus:—

—Τρεῖς μόνους

Σκώληκας ἔτι, τοῦτους δὲ μ' ἕασον καταγαγεῖν.

Well, I hope, I have fully shown, without offending their ashes, that Gyraldus and Vossius were mistaken about Epigenes. I would only add, that we ought to correct in Suidas, Ἡραΐνη for Ἡραΐνη, and Βακχεΐα for Βακχεΐα: and I take the three words in Athenæus, Βακχαίς, Βραγχία, and Βακχία, to be so many depravations of one and the same title of a Play.

The reader will please to take notice of Phalaris' expression, "That

\* Suid. Ἐπιγ.

† Athen. p. 384. Ἐπιγένης ὁ κωμικοποιδὲς ἐν Βακχαίς.

‡ P. 75. Ἐπιγένης ἐν Βραγχία.

§ P. 498. Ἐπιγ. ἐν Βακχίᾳ.

|| Athen. p. 502.

¶ See Bentley's Dissertat. p. 78, &c.

\*\* Poll. vii. 10.

Aristolochus wrote Tragedies against him \* ;” and to remember too, what I have shown before, that both Comedies and Tragedies for some time were unpremeditated and extemporal, neither published nor written. Allowing then that this Epigenes, or any other Sicynian started Tragedy before Thespis, still it will not bring Phalaris off, unless his advocate can show that Tragedy was written before Thespis’ time. But there is no ground nor colour for such an assertion ; none of the ancients countenance it ; no Tragedy is ever cited older than He. Donatus says expressly, he was the first that wrote : and it is incredible that the belief of his first inventing Tragedy should so universally obtain as we have shown it did, if any Tragedies of an older Author had been extant in the world. Nay, I will go a step farther, and freely own my opinion, “ That even Thespis himself published nothing in writing :” and if this be made out, the present argument against the Epistles will still be the stronger, though even without it, it is unanswerable, if Thespis be younger than the true Phalaris, which I will prove by and by. But I expect now to hear a clamour against “ Paradoxes, and opposing great Authors upon slight or no grounds ; for the Arundel Marble mentions the Ἀλκxστis of Thespis, and Julius Pollux his Πενθεύς, and Suidas four or five more ; and Plutarch, with Clemens Alexand. produce some of his verses. No question but these are strong prejudices against my new assertion, or rather suspicion ; but the sagacious reader will better judge of it when he has seen the reasons I go upon.

This I lay down as the foundation of what I shall say on this subject, That the famous Heraclides, of Pontus, set out his own Tragedies in Thespis’s name. “ Aristoxenus, the Musician, says” (they are the words of Diogenes Laërtius †) “ that Heraclides made Tragedies, and put the name of Thespis to them.” This Heraclides was a Scholar of Aristotle’s, and so was Aristoxenus too, and even a greater man than the other ; so that, I conceive, one may build upon this piece of History as a thing undeniable.

Now, before the date of this forgery of Heraclides, we have no mention at all of any of Thespis’s remains. Aristotle, in his Poetry, speaks of the origin, and progress, and perfection of Tragedy ; he reads a lecture of Criticism upon the fables of the first writers ; yet he has not one syllable about any piece of Thespis. This will seem no small indication that nothing of his was preserved ; but there is a passage in Plato that more manifestly implies it. “ Tragedy,” says he, “ is an ancient thing, and did not commence, as people think, from Thespis, nor from Phrynichus ‡.” Now from hence I infer, if several persons in Plato’s time believed Tragedy was invented by Phrynichus, they must never have seen nor heard of any Tragedies of Thespis ; for, if they had, there could have been no controversy which of the two was the inventor, for the one was a whole generation younger than the other. But Thespis’s Tragedies being lost, and Phrynichus’s being the ancientest that were preserved, it was an inducement to several to believe him the first Author.

It is true, indeed, that, after the time of Heraclides, we have a few fragments of Thespis quoted, and the names of some of his Plays ; but I will

\* Ep. 63. ΓΡΑΦΕΙΝ τραγωδίας.

† Laërt. Herac. φησι δ’ Ἀριστοῦξενος ὁ Μουσικὸς καὶ Τραγωδίας αὐτὸν ποιῆν, καὶ Θέσπιδος αὐτὰς ἐπιγράφειν.

‡ Plato in Minœ.



now show, that those passages are, every one of them, cited from Heraclides's counterfeit Tragedies, and not the works of the true Thespis.

As for the Author of the Arundel Marble, who was but a little younger than Heraclides and Aristoxenus, and might possibly know them both, he is commonly indeed supposed to mention Thespis's Ἀλκηστις for Mr. Selden, from the broken pieces of the inscription, concluded that to be the true reading; and his conjecture has been embraced by all that have come after him. I myself, too, was formerly of the same opinion; but, being now more concerned to examine narrowly into it, I am fully satisfied that we were all mistaken. The words of the Marble are these, as Mr. Selden copied them: — Ἀφ' οὗ Θέσπις ὁ Ποιητὴς . . . . . ἀχι . . . . . ος ἐδίδαξεν ἀλ . . . . . στιν . . . . . τέθρο . . . . . ραγος . . . . . But the Reverend Dr. Mill assures me, that at present there is nothing of ΑΛ . . . ΣΤΙΝ to be seen; and if any thing can be made of the first letter, it seems to be O rather than A. I suppose it is plain enough already from the Epoch about Susarion\*, that Mr. Selden was not over-accurate in copying the inscription; and this very place before us is another proof of it; for, instead of ΑΧΙ . . . ΟΣ, as he published it, I am informed by the same very good hand, that it is yet legibly and plainly ΠΡΩΤΟΣ ΟΣ but, besides the uncertainty of this ΑΛ . . . στιν, which is now wholly defaced in the Marble, the very Inscription itself evinces, that it ought not to be read ΑΛΚΗΣΤΙΝ for the Author of it never sets down the name of any Play; not when he gives the date of Æschylus's first victory †,—not when he speaks of Sophocles ‡,—not where he mentions Euripides §,—nor on any other occasion; and it is utterly improbable that he would do it in one single place, and omit it in so many others that equally deserved it. Add to all this the express testimony of Suidas, "That Phrynichus was the first that made women the subject of Tragedy||;" his master Thespis having introduced nobody but men. There could be no play, therefore, of Thespis's with the title of Alceſtis.

I shall now consider the passage in Clemens Alexandrinus. "Thespis the Tragic Poet," says that very excellent Author, "writes thus ¶:—

Ἴδε σοι σπένδω ΚΝΑΞΖΒΙ τὸ λευκόν,

Ἀπὸ θηλαμόνων θλίψας κνακῶν.

Ἴδε σοι ΧΟΥΠΤΗΝ τυρὸν μίξας

Ἐρυθρῷ μέλιτι, κατὰ τῶν σῶν, Πάν

Διέκρως, τίθεμαι βωμῶν ἁγίων.

Ἴδε σοι Βρομίου αἶθροπα ΦΛΕΓΜΟΝ

Λείβω——"

This supposed fragment of Thespis, as Clemens himself explains it, and as I have farther proved out of Porphyry\*\*, relates to those four artificial words, Κναξξβι, Χούπτης, Φλεγμῶ, Δροψ, which comprehend exactly the whole xxiv letters of the Greek alphabet. Now I say, if these xxiv letters were not all invented in Thespis's time, this cannot be a genuine fragment of his. The consequence, I think, is so very plain, that even Mr. B., with

\* See above, p. 31.

† Lin. 65.

‡ Lin. 72.

§ Ibid. 76.

|| Suid. in Φρόν. Πρῶτος γυναικείον πρόσωπον εἰσήγαγεν.

¶ Clem. Strom. v. Θέσπις ὁ τραγικὸς ὡδὲ πως γράφων.

\*\* See my Dissert. upon Malal. pp. 47, 48, 49.

his new System of Logic, cannot give us a better. We must know, then, that it was a long time after the use of Greek writing; nay, of writing books too, before the Greek alphabet was perfected as it now is, and has been for 2000 years. It is true there were then the very same sounds in pronunciation (for the language was not altered), but they did not express them the same way in writing. E served in those days for both E and H, as one English E serves now for two distinct sounds in *THEM* and *THESE*; so O stood for both O and  $\Omega$ ; and the sound of Z was expressed by  $\Delta\Sigma$ , of  $\Xi$  by  $\text{K}\Sigma$ , of  $\Psi$  by  $\text{H}\Sigma$ ; and the three aspirates were written thus, TH, PH, KH, which were afterwards  $\Theta$ ,  $\Phi$ ,  $\chi$ . At that time we must imagine the first verse of Homer to be written thus (a):—

MENIN AEIDAE THEA ΠΕΛΕΙΑΔΕΟ ΑΚΗΙΑΕΟΣ.

And the same manner of writing was in Thespi's time, because the alphabet was not completed till after his death; for it is universally agreed that either Simonides, or Epicharmus, or both, invented some of the letters. Pliny says, "That Z H  $\Psi$   $\Omega$  are reported to be Simonides's; and that Aristotle says there were XVIII old letters; and believes that  $\Theta$  and  $\chi$  were added by Epicharmus rather than Palamedes\*." Marius Victorinus says, "Simonides invented  $\Theta$   $\Phi$   $\chi$  †." "Simonides added four," says Hyginus; "and Epicharmus two ‡;" but Jo. Tzetzes says, "Epicharmus added three, and Simonides two §." But these little differences are of no consequence in our present argument; for the whole XXIV are mentioned in this pretended fragment of Thespi's. It is sufficient then for our purpose if any of them were invented either by Epicharmus or Simonides; for Epicharmus could not be above XXVII years old, and very probably was much younger at Olymp. LXI, which is the latest period of Thespi's; and Simonides, at the same time, was but XVI, as we have it upon his own word ||. Now, to waive the authority of the rest, even Aristotle alone, who could know the truth of what he said from so many inscriptions written before Epicharmus's time, and still extant in his own, is a witness infallible. This passage, therefore, ascribed to Thespi's is certainly a cheat, and in all probability it is taken from one of the spurious Plays that Heraclides fathered upon him.

In the next place, I will show that all the other passages quoted from Thespi's, are belonging to the same imposture. Zenobius informs us, "That at first the Choruses used to sing a Dithyramb to the honour of Bacchus; but in time the Poets left that off, and made the Giants and Centaurs the subject of their Plays; upon which the spectators mocked them, and said That was nothing to Bacchus. The Poets, therefore, sometimes introduced the Satyrs, that they might not seem quite to forget the God of the

\* Plin. vii. 56. "Simonidem Melicum ΖΗΥΩ. Aristoteles xviii priscas fuisse, et duas ab Epicharmo additas  $\Theta\chi$ , quam à Palamede mavult."

† Mar. Victorinus, p. 2459.

§ Tzetz. Chil. xii. 398.

‡ Hygin. Pab. 277.

|| See Bentley's Dissertat. p. 30.

(a) For more detailed information on the subject of the improvement of the Greek alphabet, see Payne Knight's *Prolegomena ad Homerum*, Sect. LXXIX. and Porson's Review of it, No. IV. *Museum Criticum*.



Festival \*.” To the same purpose we are told by Suidas, “That at first the subject of all the Plays was Bacchus himself, with his company of Satyrs; upon which account those Plays were called *Σατυρικά* but afterwards, as Tragedies came in fashion, the Poets went off to Fables † and Histories, which gave occasion to that saying, This is nothing to Bacchus (a).” And he adds, “That Chamæleon says the same thing in his Book about Thespis ‡.” This Chamæleon was a very learned man, and a scholar of Aristotle’s. And we may gather from the very name of this treatise of his, that Thespis was some way concerned in this alteration of Tragedy; either he was the last man that used all Satirical Plays, or the first man that left them off. But whether of the two it was we could not determine, unless Plutarch had helped us out in it:—“When Phrynichus and Æschylus,” says he, “turned the subject of Tragedy to Fables and doleful stories, the people said, What is this to Bacchus §?”—for it is evident, from this passage of Plutarch, compared with the others before, that the true Thespis’s Plays were all Satirical (that is, the plot of them was the story of Bacchus, the Chorus consisted of Satyrs, and the argument was merry), and that Phrynichus and Æschylus were the first introducers of the new and doleful Tragedy. Even after the time of Thespis, the serious Tragedy came on so slowly, that of fifty Plays of Pratinas, who was in the next generation after Thespis, two-and-thirty are said to have been satirical ||.

But let us apply now this observation to the Fragments ascribed to Thespis, one of which is thus quoted by Plutarch ¶:—

Ὅρας, ὅτι Ζεὺς τῷδε πρωτεύει· θεῶν,  
οὐ ψεῦδος ὁδὸς κόμπων, οὐ μωρὸν γέλων  
Ἀσκῶν· τὸ δ’ ἡδὺ μοῦνος οὐκ ἐπίσταται.

“What differs this,” says Plutarch, “from that saying of Plato, That the Deity was situated remote from all pleasure and pain \*\*?” Why truly, it

\* Zenob. ver. 40. Αἰαντας καὶ Κενταύρους λέγειν ἐπεχείρουν. Perhaps the true reading is ἄγαντας.

† Suid. in Ὀδῆς πρὸς Διόν.

‡ Χαμαιλέον ἐν τῷ περὶ Θέσπιδος.

§ Plut. Symp. l. i. c. 1. Φρυνίχου καὶ Ἀσχύλου τὴν Τραγῳδίαν εἰς μύθους καὶ πάθη προαγόντων.

|| Suid. in Prat.

¶ Plut. de Aud. Poët. Τὰ δὲ τοῦ Θέσπιδος ταῦτα.

\*\* Πόρρω ἡδονῆς καὶ λύπης ἴσχυται τὸ Θεῖον.

(a) Upon the first introduction of this innovation, the audience are said to have exclaimed, Ὀδὲν πρὸς τὸν Διόνυσον: which words passed into a proverbial mode of expression; and hence ἀπροσδιόνυσον signifies that which is *nothing to the purpose*. In consequence of the fault which was found with this mark of disrespect to Bacchus, it was judged expedient to revert in some measure to the original constitution of Tragedy; and accordingly the *Satyrical Drama* was added to the graver representations. Although the subject of the Dithyrambic song was thus changed, the custom of singing it before the altar of Bacchus was still retained: and when afterwards a stage was invented by Æschylus, a portion of it, called the *ὄρχηστρα*, or *dancing-space*, was set apart for the performance of the song and dance, round the *θυμέλη* or altar. This account of the origin of dramatic exhibitions will serve to explain the reasons why such entertainments were confined at Athens to the Dionysiac festivals, and why the actors were called Διονυσιακοὶ τεχνῖται.—*Mus. Crit.* v. p. 73.

differs not at all, and I think there needs no other proof that it could not belong to a satirical, ludicrous Play, such as all Thespis's were; for surely this is not the language of Bacchus and his Satyrs; nay, I might say it is too high and philosophical a strain even for Thespis himself. But suppose the Author could have reached so elevated a thought, yet he would never have put it into the mouth of that drunken, voluptuous god, or his wanton attendants. Even Æschylus, the grave reformer of the Stage, would rarely or never bring in his heroes talking sentences and philosophy\*, believing that to be against the genius and constitution of Tragedy; much less, then, would Thespis have done so, whose Tragedies were nothing but droll. It is incredible, therefore, that this Fragment should be genuine, and we may know at whose door to lay it, from the hint afforded us by Plutarch, though he was not aware of it; for the thought, as he has shown us, was Plato's; and to whom, then, should the Fragment belong but to Heraclides, the counterfeit Thespis, who was at first a scholar of Plato's†, and might borrow the notion from his old master?

Another verse is quoted by Julius Pollux‡, out of Thespis's Pentheus:—

Ἐργῷ νόμιζε νευρίδας ἔχειν ἐπενδύτην.

where, for νευρίδας ἔχειν, we may correct it νεῦριδ' ἔχειν. Now the very titles of this Play, Πενθεύς, and of the others mentioned by Suidas, Ἀθλα Περίου ἢ Φόρεας, and Ἰερεῖς and Ἡθροί, do sufficiently show that they cannot be satirical Plays, and consequently not Thespis's, who made none but of that sort. The learned Casaubon, after he has taught us from the ancients that Thespis was the inventor of Satirical Plays,—“Yet among the Plays,” says he, “that are ascribed to Thespis, there is not one that appears to have been satirical. Πενθεύς, indeed, seems to promise the fairest to be so; but we have observed that the old Poets never brought the Satyrs into the story of Pentheus§.” I have willingly used the words of Casaubon, though I do not owe the observation to him, because his judgment must needs appear free and unbiassed, since he had no view nor suspicion of the consequence I now make from it; for the result of the whole is this, That there was nothing published by Thespis himself, and that Heraclides's forgeries imposed upon Clemens, and Plutarch, and Pollux, and others; which, by the way, would be some excuse for Mr. B., if his obstinate persisting in his first mistake did not too widely distinguish his case from theirs.

The next thing that I am to debate with Mr. B. is the age of the true Thespis. And the witness that upon all accounts deserves to be first heard, is the Author of the Arundel Marble; for he is the ancientest Writer now extant that speaks of his age; he is the most accurate in his whole performance, and particularly he was curious and inquisitive into the history of Poetry and the Stage, as appears from the numerous æras there belonging to the several Poets; and, which is as considerable an advantage as any, we have the original Stone still among us, so that his numbers (where they are still legible) are certainly genuine, and not liable, as written books are, to be altered and interpolated by the negligence or fraud of transcribers. The

\* Τὸ γνωμολογικὸν ἀλλότριον τῆς τραγωδίας ἡγούμενος. Vita Æsch.

† Laërt. Heracl.

‡ Poll. vii. 13. ὁῖσπις ἐν τῷ Πενθεῷ.

§ Casaub. de Sat. p. 157, & 30.



remaining letters of Thespis's epoch are these :—*Αφ' οὗ Θέσπις ὁ ποιητὴς . . . .*  
*πρῶτος ὃς καὶ ἐδίδαξεν . . . . τέθη ὁ . . . ῥάγος* which imply almost as manifestly  
as if the whole was entire, “ That Thespis first invented Tragedy; and  
the GOAT was made the prize for it.” The very year indeed when this was  
done cannot now be known from the Marble, for the numbers are worn out  
by time and weather; but we can approach as near to it as the present argu-  
ment requires; for we are sure it must be some year in the interval between  
the preceding and following epochs, because the whole Inscription proceeds  
in due order and succession of time. Now the preceding epoch is “ Cyrus's  
victory over Croesus, and the taking of Sardes \*,” which, as all the best  
Chronologers, Scaliger, Lydiate, Petavius, &c. agree, was Olymp. LIX, 1;  
or, at lowest, at Olymp. LVIII, 2. The following is “ The beginning of  
Darius's reign, Ol. LXV, 1. †” But if Tragedy was invented by Thespis  
between the Olympiads LIX, 1, and LXV, 1, how could Phalaris have intelli-  
gence of it, who was put to death before, at Olymp. LVII, 3?

This account in the Marble establishes, and is mutually established by  
the testimony of Suidas, who informs us “ That Thespis made (the first)  
Play at Ol. LXI ‡; which period falls in between two epochs that go before  
and after Thespis. And Mr. Selden, who first published the inscription  
and viewed and measured the stone, supplies the numbers there from this  
passage of Suidas :—and “ the space,” he says, “ where the letters are de-  
faced agree with that supplement §.” Mr. Selden has been followed by  
every body since; and Suidas's date is confirmed by another date about  
Phrynichus, Thespis's scholar: “ For Phrynichus taught at Olymp. LXVII ||,  
which is XXIV years after Thespis; and is a competent distance of age be-  
tween the Scholar and the Master. But if Mr. B. will still protest against  
this supplement of the Marble, let him do here as he did before in the epoch  
to Susarion, “ take fairly the middle of the account,” between the two  
epochs before and after it. And what will he get by it? The former epoch  
is Olymp. LIX, 1; the latter, LXV, 1; the middle of these two is Olymp.  
LXII, 1, which is IV years later than Suidas himself places him.

But let us see Mr. B.'s noble attempt to invalidate this testimony of the  
Arundel Marble; for, like a young Phaëton, he mounts the chariot, and  
boldly offers to drive through the loftiest region of criticism; but he is tumbled  
down headlong in a most miserable manner. The thing he enterprises is  
this,—he charges the *graver* of the Marble with an omission of a whole line,  
or perhaps of several; for this he does not determine. The original paper,  
which the graver was to copy, he supposes to have been thus :—

*Αφ' οὗ Θέσπις ὁ ποιητὴς . . . . .*

*Αφ' οὗ Φρύνιχος ὁ ποιητὴς . . . . . αχι . . . . ὅς ἐδίδαξεν Ἄλ . . . . στιν . .*  
*. . . . τέθη ὁ . . ῥάγος . . . . .* The space between *Θέσπις ὁ ποιητὴς* and *Αφ' οὗ*  
*Φρύνιχος*, which is now omitted by the *negligence of the graver*, contained, as  
he imagines, the epoch belonging to Thespis; that is, the name and the  
date of his Play, and of the Athenian Archon. But, when the graver had  
cut the first line, as far as *Ποιητὴς*, he unluckily “ throws his eye on the  
lower line; and finding the word *Ποιητὴς* there in the same situation, he  
thinks himself right, and goes on with the rest that followed it;” and so

\* Lin. 57. † Lin. 59. ‡ Suid. in *Θέσπις*. Ἐδίδαξεν ἐπὶ τῆς δ. καὶ ξ'. δλυμπιάδος.

§ “ Spatio lacunæ annuente.”

|| Suid. *Φρύνιχος*.

tacks the epoch to Thespis, which really and in the original belonged to Phrynichus. This wonderful achievement our Examiner seems mightily pleased with; he inculcates it once and twice, and applauds his own sagacity in it: but perhaps he will be a warning hereafter to all *young* and unfledged Writers,—to learn to go, before they pretend to fly.

The pretences for this charge upon the Marble-graver are so very weak and precarious, so improper and useless to Mr. B.'s own design, that I confess I should be wholly astonished at his management, if I was not now a little acquainted with this "odd work of his," as himself calls it. His first pretence is, "That Ἀλκυστις, which the Graver has made to be Thespis' Play, was the name of a Play of Phrynichus; but is nowhere reckoned among Thespis's but here." But I have already shown that Ἀλκυστιν was only a supplement of Mr. Selden's, and a very false conjecture, from the dim letters ΑΑ . . . ΣΤΙΝ, which now are quite vanished; and that really neither Ἀλκυστις, nor any other title of a Play, are mentioned in the Marble. But suppose it was Ἀλκυστις there;—pray where is the consequence that Mr. B. would infer from it? Did Thespis make no Tragedies but what are mentioned by Suidas? Does not Suidas himself expressly say "That those were the names of *"SOME of his Plays \*;"*—not ALL that he ever made? And what an admirable argument is it:—"Alcestis was a Play of Phrynichus, therefore none of Thespis had the same title!"—as if the same story and the same persons were not introduced over and over again by different hands! Among the few Tragedies that are yet extant, we have an Ἠλεκτρα of Sophocles, and another Ἠλεκτρα too of Euripides. Nay, besides this very Ἀλκυστις of Phrynichus, and another called Φοίνισσαι, there was an Ἀλκυστις and Φοίνισσαι of Euripides too; both which are still in being: why then might not Phrynichus write one Tragedy after Thespis, as well as Euripides write two after him?

The next pretence for accusing the Marble-graver of an omission of some lines is, "Because it is a case that is known often to have happened in the copying of Manuscripts." Here is another consequence, the very twin to that which went before—"Because omissions often happen in copying MSS., therefore this *is* an omission in the epoch of Thespis." If this argument had any force in it, it would equally hold against all the other epochs of this Marble, and against all Marbles and MSS. whatsoever; for what will be able to stand the shock if this can be thrown down, by saying "That omissions often happen?" Mr. B., if he would make good his indictment against the Graver, ought to prove from the place itself, from the want of connection, or some other defect there, that there is just reason to suspect some lines have been left out;—but to accuse him upon this general pretence, because "other Copiers have been negligent," has exactly as much sense and equity in it as if Mr. B. should be charged with meddling with what he understands not and exposing his ignorance, because it is a case that is known "often to have happened in the crude Books of *young writers.*" And besides this, there is another infirmity that this argument labours under; for though a Copier may sometimes miss a line or two by taking off his eye, yet, if he have but the common diligence at least to compare his copy with the original, he discovers his own omissions, and presently rectifies them; and by this means it comes to pass that such deficiencies in the texts of

\* Suid. Θέσπ. τῶν δραμάτων αὐτοῦ, Ἀθλα Πελοῦ, &c.—not τὰ δράματα.



MSS. are generally supplied and perfected by the same hand, in the margin. Though we should suppose, therefore, that the Stone-cutter might carelessly miss something, yet, can we suppose too that the Author of the Inscription would never read what was engraved there? Would a person of learning and quality, as he appears to have been, who had taken such accurate pains to deduce a whole series of Chronology from before Deucalion's Deluge to his own time, and for the benefit of posterity to engrave it upon Marble, and set it up in a conspicuous place as a public Monument, be at last so stupidly negligent as not to examine the Stone-cutter's work,—where the missing of a single letter in the numbers of any æra would make the computation false, and spoil the Author's whole design? What mad work would it make then, if, as Mr. B. affirms, whole lines were omitted by the Stone-cutter, and passed uncorrected? Is it possible that the worthy Author of the Monument (I might say perhaps *the Authors*; for it seems to have been done at a public charge) should act so inconsistently? Mr. B. if he pleases, may think so, or affirm it without thinking; but when he catches me affirming it, I will give him leave to tell me again in his well-bred way,—“That my head has no brains in it.”

For the epoch itself assures me that there was no omission here by the Stone-cutter. The words are Ἀφ' οὗ Θέσπις ὁ ποιητὴς . . . . . πρῶτος ὃς καὶ ἐδίδαξεν . . . τέθη ὁ . βάλος. Now if all the words after ποιητὴς belong to Phrynichus, as Mr. B. says,—and not to Thespis, as the Stone-cutter says,—pray, what is the meaning of ΠΡΩΤΟΣ, FIRST? Thespis, I know, FIRST invented Tragedy; and that was worthy of being recorded here, as the invention of Comedy was before. But what did Phrynichus FIRST find out that deserved to be named here? Why, he “FIRST brought in women into the subject of his Plays\*,” which is a business of less moment than that of Æschylus, who *first* added a Second Actor; or of Sophocles, who added a Third: yet neither of these two improvements are registered in the Marble: and why then should that of Phrynichus be mentioned when theirs are omitted? But I will not charge it as a fault upon Mr. B. that he neglected to gather this hint from the word ΠΡΩΤΟΣ; for the common Editions of the Marble have it not. But, I am afraid, he will not easily excuse himself for not observing the next words, . . τέθη ὁ . . βάλος; which have been always hitherto thought to signify “That the GOAT was made the prize of Tragedy.” Now certainly the proper place of mentioning this *prize* was at the epoch of Thespis, the Inventor of Tragedy; for so the prizes of Comedy, “the cask of wine, and the basket of figs,” are mentioned in the epoch of Susarion, the inventor of Comedy. And what a blindness was it in Mr. B. not to observe this, when he so boldly tells the Stone-cutter, and the man that set him to work, that they had dropt a whole line; and that these words belong to Phrynichus? Pray what could ΤΡΑΓΟΣ the GOAT have to do in the epoch of Phrynichus? Does Mr. B. believe that sorry prize was continued after Tragedy came into reputation? Would Phrynichus, or any body for him, have been at the charge of a Stage, and all the ornaments of a Chorus and Actors, for the hopes of winning a Goat, that would hardly pay for one vizard? In the following epochs of Æschylus, Sophocles, Euripides, &c. there is no mention of the Goat: and, if this epoch had belonged to Phrynichus, no Goat had been here neither.

But Mr. B. rather suspects "That the Graver did make an omission, because the next æra in the Marble falls as low as Olymp. LXVII; before which time it is not to be doubted but the Alcestis of Phrynichus (that Phrynichus who was Thespis' scholar) was added." Now, with his leave, I shall make bold to ask him one question, in words of his own, "Whether it was proper and prudent in him to accuse the Stone-cutter of *negligence*," by an argument that discovers a shameful *negligence* in himself? for "the next æra is not so low as Ol. LXVII." As Mr. Selden has published it, it is but Ol. LXV, 4. But without doubt Mr. Selden mistook the letters of the inscription (as the learned Dr. Prideaux has observed before me), and for III read II; *i. e.* 3, instead of 6: so that the true æra that comes after Thespis is Olymp. LXV, 1; but the æra that Mr. B. speaks of, Olymp. LXVII, is the *next but one* after Thespis. Is not Mr. B. now an accurate Writer, and a fit person to correct a Stone-cutter? or shall we blame his Assistant "that consulted Books for him?" But the Assistant may be rather supposed to have written this passage right, and the mistake be Mr. B.'s; "for that is a case known often to have happened in the copying of Manuscripts."

But the Gentleman makes amends, with telling us a piece of most certain news; "for it is not to be doubted," he says, "but the Alcestis of Phrynichus was acted before Olymp. LXVII." Now I would crave leave to inquire of him how he came to hear of this news? But perhaps he will tell me, "I may as well ask how he came to hear his name was Phrynichus? Fame, that told him the one, must tell him the other too." But, if he do not trust too much to Fame (which I advise him not to do, for she often changes sides), I would then tell him a piece of news, quite contrary to his, "That it is not to be doubted but Alcestis was *NOT* acted before Olymp. LXVII, because that Olympiad was the very first time that Phrynichus wrote for the Stage; and he was alive and made Plays still xxxv years after. I will tell him too some other particulars about this Phrynichus; but, before I do that, he will give me leave to expostulate a little about his conduct in this quarrel with the Stone-cutter; the whole ground of which, as the case plainly appears, was this:—Mr. B. would have Thespis placed earlier in the Marble than Ol. LXI, because Phalaris was dead before that Olympiad; and consequently could not hear of Tragedy, unless Thespis was earlier. Upon this, he indites the Stone-cutter for an idle fellow; who, after he had graved 'Αφ' οὗ Θέσπης ὁ ποιητής, skipped a whole line, and tacked the words which concerned Phrynichus to the name of Thespis. Now, allowing that the poor Stone-cutter should confess this and plead guilty, pray what advantage would Mr. B. and his Sicilian Prince get by it? for let it be as he would have it, 'Αφ' οὗ ὁ Θέσπης ὁ ποιητής . . . and that the line that should have come after was really omitted,—yet, however, since THESPIES is named there, there is something said about him in the very original which the Graver should have copied; and though the æra of it be lost by the Graver's *negligence*, yet we are sure, from the method of the whole Inscription, that this lost æra must needs be later than that which comes before it. But the æra that comes before it, "Cyrus's victory over Croesus, is Olymp. LIX, 1, or at soonest, LVIII, 3; and the death of Phalaris, as Mr. B. himself allows through all his Examination, was at Ol. LVII, 3. What is it then that he aims at, in his charge against the Stone-cutter?—could he carry his point against him ever so clearly, yet his Phalaris is still in the very same



condition; for he died, we see, VIII years, or V at least, before Thespis is spoken of in the *original* Inscription. And is not this a substantial piece of *dulness* (it is one of his own civil words!) to make all this bustle about omissions in the Marble, when, if all he asks be allowed him, he is but just as he was before? I am afraid his readers will be tempted to think that, whether the Stone-cutter was so or no, his accuser has here shown himself a very ordinary workman.

Having thus vindicated the Graver of the Inscription from the insults of our Examiner, I shall now put in a word in behalf of the Author of it. That excellent Writer here tells us, that the *first* performance of Thespis was after Olymp. LIX, 1; for this is the plain import of his words, and those learned men "who have taken pains to illustrate this Chronicle," have all understood them so. But Mr. B. will not take up with this authority; for he affirms—"Some of Thespis's Plays were acted about Olymp. LIII; and if this here, about Olymp. LX, was his, it was rather one of his last than the first; but his real opinion is, that it was neither the first nor last, but Phrynichus's Play, erroneously applied to Thespis." Now, in answer to this, I dare undertake from the same topic that Mr. B. uses, *i. e.* "a comparison of Thespis's age with Phrynichus's," to prove the very contrary;—that this Play, about Olymp. LX, could not be Phrynichus's; and that in all probability it was the first of Thespis.

Suidas, to whom the whole learned world confess themselves much obliged for his accounts of the age and works of so many Authors, tells us "Phrynichus was Thespis's scholar\*;" and Mr. B. himself expressly affirms the same†. Plato names them both together as pretenders to the invention of Tragedy; where he says "That Tragedy did not begin, as men believe, from Thespis, nor from Phrynichus‡." And if any one will infer from this passage of Plato that the two Poets were nearer of an age than Master and Scholar usually are, he will make my argument against Phalaris so much the stronger; for by this means Thespis will be nearer to Phrynichus's age, and remoter from Phalaris's. But I am willing to suppose with Mr. B. that Phrynichus was Scholar to Thespis; so that, if we can but fix the Scholar's age, we may gather from thence the age of the Master. Now Phrynichus made a Tragedy at Athens, which he intituled (*Μιλήτου ἄλωσις*) "The Taking of Miletus." "Callisthenes says" (they are the words of Strabo) "that Phrynichus the Tragic Poet, was fined by the Athenians a thousand drachms, for making a Tragedy, called The Taking of Miletus by Darius§." And Herodotus, an older Author than he:—"When Phrynichus," says he, "exhibited his Play, The Taking of Miletus, the whole Theatre fell into tears, and fined the Poet a thousand drachms; and made an order that nobody ever after should make a Play of that subject||." The same thing is reported by Plutarch¶, Ælian\*\*, Libanius††, Ammianus Marcellinus‡‡, the Scholiast on Aristophanes§§, and Joh. Tzetzes|||. But the Taking of Miletus, the whole story of which is related by Herodotus, was either at Olymp. LXX or LXXI, as all Chronologers are agreed; and the Tragedy of

\* Suid. in *Φρύν. Μαθητὴς Θέσπιδος*.

† Plato in *Minoë*.

|| Herod. vi. c. 21.

\*\* Æl. xii. 17.

†† Amm. xxvii. i.

||| Tzet. Chil. viii. 156.

† P. 168.

§ Strabo xiv. p. 635. *Μιλήτου ἄλωσις ἀπὸ Δαρείου*.

¶ Plut. *Præc. Reip. gerendæ*.

†† Liban. tom. i. p. 506.

§§ Schol. Arist. p. 364.

Phrynichus being made upon that subject, we are sure that he must be alive after Ol. LXX. But there is another Tragedy of his, called Φοίνισσαι, which will show him to have been still alive above xx years after that Olympiad. It is cited by the Scholiast on Aristophanes \*, and Athenæus † gives us an Iambic out of it :—

Ψαλμοῖσιν ἀντίσπαστ' αἰδόντες μέλη.

But the writer of the argument of Æschylus's Persæ has the most particular account of it :—"Glaucus," says he, "in his Book about the Subjects of Æschylus's Plays," says † "his Persæ were borrowed from the Phœnissæ of Phrynichus; the first verse of which Phœnissæ is this :—

“Τὰδ' ἐστὶ Περσῶν τῶν πάλαι βεβηκότων.

and a eunuch is introduced, bringing the news of Xerxes's defeat, and setting chairs for the ministers of state to sit down on §." Now it is evident from this Fragment, that Phrynichus was yet alive after Xerxes's expedition, *i. e.* Olymp. LXXV, 1. Nay, three years after this Olympiad, he made a Tragedy at Athens, and carried the victory, Themistocles being at the charge of all the furniture of the Scene and Chorus ||; who, in memory of it, set up this inscription : ΘΕΜΙΣΤΟΚΛΗΣ ΦΡΕΑΡΙΟΣ ΕΧΟΡΗΓΕΙ ΦΡΥΝΙΧΟΣ ΕΔΙΔΑΣΚΕΝ ΑΔΕΙΜΑΝΤΟΣ ΗΡΧΕΝ, *i. e.* "Themistocles, of the parish of Phreari, was at the charge; Phrynichus made the Tragedy: and Adimantus was Archon." And I am apt to believe that Phœnissæ was this very Play which he made for Themistocles; for what could be a more proper subject and compliment to Themistocles than Xerxes's defeat, which he had so great a hand in? Now we are sure, from the name of the Archon, that this was done at Olymp. LXXV, 4; and how long the Poet survived this victory, there is nobody now to tell us.

To compare this now with Mr. B.'s doctrine about the age of Thespis and Phrynichus: "It is not to be doubted," says he, "but the Alcestis of Phrynichus was acted before Olymp. LXVII." There spoke an oracle,—“it is not to be doubted;” because we find him still making Tragedies xxxvi years after. Mr. B. declares *his opinion* twice, "That a Play acted about Olymp. LX, was not made by Thespis, but by Phrynichus." Who will not rise up now to this Gentleman's *opinion*? That Play must needs be Phrynichus's, because he was working for the Stage still, nay, and carried the prize there, LXIII years after that Olympiad. This, I think, is a little longer than Mr. Dryden's vein has yet lasted; which, Mr. B. says "is about xxxvi years." But I can help him to another instance that will come up with it exactly to a single year; for Sophocles began Tragedy at the age of xxviii, and held out at it till the age of xci ¶; the interval LXIII. If this example will bring off Mr. B. for saying the Play is Phrynichus's against the plain authority of the Marble, it is at his service; but with this reserve, that he shall not abuse me for *lending* it; for I have had too much of that already.

But, if I may venture to guess any thing that Mr. B. will think or say, I conceive that, upon better consideration, he will be willing to allow Suidas's

\* Schol. Arist. p. 518.

† Εκ τῶν Φοινισσῶν Φρυνίχου τοὺς Πέρσας παραποιῶσθαι.

|| Plut. in Themist. χορηγῶν τραγῳδοῦς.

† Athen. p. 635.

Φρύν. ἐν Φοινίσσαις.

§ Τὴν τοῦ Ξέρξου ἡτταν.

¶ Marm. Arund.



words, "That Phrynichus got the prize at Ol. LXVII\*, to be meant of his first victory; for so we find in the Marble that the first victories of Æschylus, Sophocles, and Euripides, are the only ones recorded†. And if Phrynichus began at Olymp. LXVII, then the distance between his first and his last (that we know of) will be XXXVI years; which is the very space that Mr. B. assigns to Aristophanes and Mr. Dryden. And it hits too with what the same Suidas has delivered about Thespis, "That he exhibited a Play at Olymp. LXI‡;" for, if we interpret this passage, like the other about Phrynichus, that it was Thespis's first Play—then the Master will be older than the Scholar by about XXV years; which is a competent time; and, I believe, near upon the same that the very learned person whom Mr. B. so much honours "by letting the world know he had all his knowledge in these matters from him" (which they that know that person's eminent learning will think to be no compliment to him) is older than Mr. B. And I humbly conceive that all these hits and coincidences, when added to the express authority of the Marble, which sets Thespis after Olymp. LIX, will bring it up to the highest probability that Thespis first introduced Tragedy about Olymp. LXI; which is XIV years after the true Phalaris was dead.

I observe Mr. B.'s emphatical expression, "The Alcestis of Phrynichus,—that Phrynichus who was Thespis's Scholar;" which seems to imply that he thought there were two Phrynichuses, both Tragic Poets; and indeed the famous Lilius Gyraldus§, almost as learned a man as Mr. B., was of the same opinion. It is necessary, therefore, to examine this point, or else our argument from the date of Phrynichus's Phœnissæ will be very lame and precarious; for it may be pretended the Author of Phœnissæ was not "that Phrynichus that was Thespis's Scholar." Now, with Mr. B.'s gracious permission (for I dare be free with Gyraldus) I will endeavour to show that there was but one Tragedian of that name. It is true there were two Phrynichuses that wrote for the Stage; the one a Tragic, the other a Comic Poet; that is a thing beyond question; but the point that I contend for is, that there were not two Phrynichuses, Writers of Tragedy.

The pretence for asserting two Tragic Poets of that name, is a passage of Suidas; who, after he had named Φρύνιχος, &c. "Phrynichus, the son of Polyphradmon or Minyras, or Chorocles, the Scholar of Thespis;" and "that his Tragedies are nine," Πλευρωνία, Αἰγύπτιοι ||, &c., subjoins, under a new head, Φρύνιχος, &c.—"Phrynichus, the son of Melanthes, an Athenian Tragedian: some of his Plays are Ἀνδρομέδα, Ἡριγόνη, and Πυρρίλαι." This latter place is taken, word for word, out of Aristophanes's Scholiast¶; who adds, that the same man made the Tragedy called "The Taking of Miletus." Now it may seem from these two passages, that there were two Phrynichuses, Tragic Poets; for the one is called the son of Melanthes, the other not; and the three Plays ascribed to the latter are quite different from all the nine that were made by the former. But, to take off this pretence, I crave leave to observe that the naming his father Melanthes is an argument of small force; for we see the other has three fathers assigned to him; so uncertain was the tradition about the name of his father: some authors therefore might relate that

\* Suid. in Φρύν. Ἐλκα ἐπὶ τῆς ξξ'. ὀλυμπιάδος.

† Suid. in Θέσπ.

‡ Suid. in Φρύν. leg. Φλευρωνίαι, ex Tzetze ad Lycophronem.

¶ Σχολ. Arist. Vesp. p. 364.

† Marm. Arund. Πρῶτον εἰρήνησι.

§ Gyrald. De Poëtis.

his father was called Melanthas, and yet mean the very same Phrynichus, that, according to others, was the son of Polyphradmon. And then the second plea, that the Plays attributed to the one are wholly different from those of the other, is even weaker than the former; for the whole dozen mentioned in Suidas might belong to the same Phrynichus. He says, indeed, "Phrynichus, Polyphradmon's son, wrote nine plays;" because the Author he here copies from knew of no more; but there might be more, notwithstanding his not hearing of them; as we see there really were two, "The Taking of Miletus," and "Phœnissæ," that are not mentioned here by Suidas.

Having shown now what very slight ground the tradition about two Tragedian Phrynichuses is built on, I will give some arguments on my side, which induce me to think there was but one. And my first is, Because all the Authors named above, Herodotus, Callisthenes, Strabo, Plutarch, Ælian, Libanius, Amm. Marcellinus, Joh. Tzetzes, who speak of the Play called "The Taking of Miletus," style the Author of it barely *Φρύνιχος ὁ Τραγικὸς*, Phrynichus the Tragedian," without adding *ὁ Νεώτερος*, "the Younger," as all of them, or some at least, would and ought to have done, if this person had not been the famous Phrynichus that was Thespis's Scholar. And so, when he is quoted on other occasions by Athenæus, Hephæstion, Isaac Tzetzes, &c. he is called in like manner "Phrynichus the Tragic Poet," without the least intimation that there was another of the same name and profession.

Besides this, the very Scholiast on Aristophanes, and Suidas, who are the sole Authors produced, to show there were two Tragedians, do in other places plainly declare there was but one. "There were four Phrynichuses in all," says the Scholiast\*:

1. "Phrynichus, the son of Polyphradmon, the Tragic Poet.
2. "Phrynichus, the son of Chorocles, an Actor of Tragedies †.
3. "Phrynichus, the son of Eunomides, the Comic Poet.
4. "Phrynichus, the Athenian General; who was concerned with Astyochus, and engaged in a plot against the government."

What can be more evident than that, according to this catalogue, there was but one of this name a Tragedian? But it is no wonder if, in Lexicons and Scholia compiled out of several Authors, there be several things inconsistent with one another. So in another place, both the Scholiast ‡ and Suidas § make this fourth Phrynichus, the General, to be the same with the third Comic Poet: on the contrary, Ælian || makes him the same with the first: and he adds a particular circumstance, "That in his Tragedy *Πυρρίχαι*, he so pleased the Theatre with the warlike songs and dance of his Chorus, that they chose him as a fit person to make a General." Among the Moderns, some fall in with Ælian's story; and some with the other; but, with all deference to their judgments, I am persuaded both of them are false; for Phrynichus the General was stabbed at Athens, Olymp. xcii, 2, as Thucydides ¶ relates; but a more exact account of the circumstances of

\* Schol. Arist. p. 397, 130. And so Suidas in *Φρύν.* and *Λύκις*.

† See also p. 113, 358. *τραγικὸς ὑποκριτής*.

‡ Schol. p. 157.

|| Æl. Var. Hist. iii. 8.

§ Suid. in *Φρύν.* & *Παλαίσμασι*.

¶ Thucyd. viii. p. 617.



his death is to be met with in Lysias\* and Lycurgus† the Orators. This being a matter of fact beyond all doubt and controversy, I affirm that the date of his death can neither agree with the Tragic nor the Comic Poet's history; being too late for the one, and too early for the other. It is too late for the Tragedian, because he began to make Plays, as we have seen above, at Olymp. LXVII; from which time, till Olymp. xcii, 2, there are cii years; and even from the date of his Phœnissæ that were acted at Olymp. LXXV, 4, which is the last time we hear of him, there are LXVI years to the death of Phrynichus the General; and then it is too early for the Comedian, for we find him alive five years after contending, with his Play ‡ called "The Muses" (quoted by Athenæus, Pollux, Suidas, &c.) against Aristophanes's Frogs, at Olymp. xciii, 3; when Callias was Archon.

Again, I will show there was but one Phrynichus a Tragedian. Aristophanes, in his Vespæ, says that the old men at Athens used to sing "the old Songs of Phrynichus § :"—

— καὶ μινυρίζοντες μέλη  
Ἀρχαιομελισιδωνοφρυνηχάρτα.

It is a conceited word of the Poet's making; and *σιδωνο*, which is one member in the composition of it, relates to the Phœnissæ (*i. e.* the Sidonians), a Play of Phrynichus, as the Scholiast well observes. Here we see the Author of Phœnissæ (whom they suppose to be the latter Phrynichus) is meant by Aristophanes; but if I prove too that Aristophanes in this very place meant the Phrynichus, Thespis's Scholar, it will be evident that these two Phrynichuses (whom they falsely imagine) are really one and the same. Now that Aristophanes meant the Scholar of Thespis, will appear from the very words μέλη ἀρχαῖα, "Ancient Songs and Tunes." *Ancient*, because that Phrynichus was the second, or, as some in Plato thought, the first Author of Tragedy: and "Songs and Tunes," because he was celebrated and famous by that very character. "Phrynichus," says the Scholiast on this place ||, "had a mighty name for making of Songs;" but in another place he says the same thing of Phrynichus, the Son of Polyphradmon; who, according to Suidas, was Thespis's Scholar. "He was admired," says he, "for the making of Songs ¶;" "They cry him up for composing of Tunes; and he was before Æschylus\*\*." And can it be doubted then any longer but that the same person is meant? It is a problem of Aristotle's, Διὰ τὴν οἱ περὶ Φρύνιχον μᾶλλον ἔσαν μελοποιοί, "Why did Phrynichus make more Songs than any Tragedian does now-a-days ††?" And he answers it, Ἡ διὰ τὸ πολλαπλάσια εἶναι τότε τὰ μέλη ἐν ταῖς τῶν μέτρων τραγωδίαις. Correct it τὰ μέλη τῶν μέτρων ἐν ταῖς τραγωδίαις. "Was it," says he, "because at that time the Songs (sung by the Chorus) in Tragedies were many more than the Verses spoken by the Actors?" Does not Aristotle's very question imply that there was but one Phrynichus a Tragedian?

I will add one argument more for it, and that, if I do not much mistake, will put an end to the controversy; for I will prove that the very passage

\* Lysias contra Agoratum, p. 136.

† Lycurg. contra Leocratem, p. 163, 164.

‡ Argum. Ran. Arist.

§ Arist. Vesp. p. 318.

|| P. 138. Δι' ὀνόματος ἢ καθόλου ἐπὶ μελοποιῶν.

¶ P. 397. Ἐθαυμάζετο ἐπὶ μελοποιῶν.

\*\* P. 166. Ἐπαινοῦσιν εἰς μέλη, ἢ δὲ πρὸ Δι᾽ Ἀσχύλου.

†† Arist. Prov. xix.

in Aristophanes, where the Scholiast, and Suidas from him, tells us of this supposed second Phrynichus the Son of Melanthas, concerns the one and true Phrynichus the Scholar of Thespis. "The ancient Poets," says Athenæus, "Thespis, Pratinas, Carcinus, and Phrynichus, were called *ὀρχηστικοί*, Dancers; because they not only used much Dancing in the Choruses of their Plays, but they were common Dancing-masters, teaching any body that had a mind to learn \*." And to the same purpose Aristotle tells us, "that the first Poetry of the Stage was *ὀρχηστικωτέρα*, more set upon Dances than that of the following ages †." This being premised (though I had occasion to speak of it before), I shall now set down the words of the Poet ‡:—

Ὁ γὰρ γέρων, ὡς ἔπιε διὰ πολλοῦ χρόνου,  
 "Ηκουσέ τ' αὐλοῦ, περιχαρὲς τῷ πράγματι,  
 Ὀρχούμενος τῆς νυκτὸς οὐδὲν παύεται  
 Ταρχαῖ' ἐκεῖν' οἷς Θέσπης ἡγωνίζετο  
 Καὶ τοὺς τραγωδοὺς φησιν ἀποδείξειν κρόνους  
 Τὸν νοῦν, διορχησόμενος ὀλίγον ὕστερον.

Which are spoken by a Servant concerning an old fellow, his Master, that was in a frolic of Dancing. Who the Thespis was that is here spoken of, the Scholiast and Suidas pretend to tell us; for they say "It was one Thespis, a Harper; not the Tragic Poet §." To speak freely, the place has not been understood this thousand years and more, being neither written nor pointed right; for what can be the meaning of *Κρόνους τὸν νοῦν*? The word *Κρόνος* alone signifies the whole; and *τὸν νοῦν* is superfluous and needless. And so in another place ||:—

Οὐχὶ διδάξεις τοῦτον, κρόνος ὦν.

I humbly conceive the whole passage should be thus read and distinguished:

Ὀρχούμενος τῆς νυκτὸς οὐδὲν παύεται  
 Ταρχαῖ' ἐκεῖν' οἷς Θέσπης ἡγωνίζετο  
 Καὶ τοὺς τραγωδοὺς φησιν ἀποδείξειν κρόνους  
 Τοὺς νῦν, διορχησόμενος ὀλίγον ὕστερον.

"All night long," says he, "he dances those old Dances that Thespis used in his Choruses; and he says he will dance here upon the Stage by and by, and show the Tragedians of these times to be a parcel of fools, he will out-dance them so much." And who can doubt now, that considers what I have newly quoted from Athenæus, but that Thespis (*ὁ ἀρχαῖος*) the old Tragic Poet (who lived cxiiv years before the date of this Play) *ὁ ὀρχηστικός*, the common Dancing-master at Athens, is meant here by Aristophanes? So that the Scholiast and Suidas may take their Harper again for their own diversion; for it was a common practice among those Grammarians, when they happened to be at a loss, to invent a story for the purpose. But, to

\* Athen. i. p. 22. *Οἱ ἀρχαῖοι ποιεῖται.*

† Arist. Poët. iv.

§ Schol. ibid. *Ὁ κιθαριστής, οὐ γὰρ δὴ ὁ τραγικός.* So Suidas in *Θέσπ.*

|| Arist. Nub. p. 107.

‡ Arist. Vesp. p. 364.



go on with Aristophanes ; the old fellow begins to dance, and as he dances, he says

Κλῆθεα χαλάσθω τάδε· καὶ γὰρ δὴ  
Σχήματος ἀρχή  
(Οἱ· Μᾶλλον δὲ γ' ἴσως μανίας ἀρχή)  
Πλευρὰν λυγίσαντος ὑπαὶ ῥώμης.

So the interlocation is to be placed here ; which is faulty in all the editions. "Make room there," says he, "for I am beginning a Dance that is enough to strain a man's side with the violent motion." After a line or two, he adds

Πτήσσει Φρύνιχος, ὥσπερ ἀλέκτωρ,  
(Οἱ· Τάχα βαλλήσεις)  
Σκέλος οὐράνιον γ' ἐκλακτίζων.

Thus the words are to be pointed ;—which have hitherto been falsely distinguished. But there is an error here of a worse sort, which has possessed the copies of this Play ever since Adrian's time, and perhaps before. Πτήσσω signifies "to crouch, and sneak away for fear," as poultry do at the sight of the kite ; or a cock when he is beaten at fighting. The Scholiast\* and Ælian† tell us that (Πτήσσει Φρύνιχος, ὥσπερ ἀλέκτωρ)—"Phrynichus sneaks like a Cock," became a Proverb upon those "that came off badly in any affair ;" because Phrynichus the Tragedian came off sneakingly, when he was fined 1000 drachms for his Play, Μιλήτου ἄλωσης. Now, with due reverence to Antiquity, I crave leave to suspect that this is a Proverb coined on purpose, because the Commentators were puzzled here. For, in the first place, "to sneak away like a cock," seems to be a very improper similitude ; for a cock is one of the most bold and martial of birds. I know there is an expression like this of some nameless Poet ‡,

Ἐκτῆξ' ἀλέκτωρ δοῦλον ὡς κλινὰς πτέρον.

"He sneaked like a cock that hangs down his wings when he is beaten."

But this case is widely different ; for the comparison here is very elegant and natural, because the circumstance of *being beaten* is added to it ; but to say it in general of a cock, as if the whole species were naturally timid, is unwarrantable and absurd. As in another instance :—"He stares like a man frightened out of his wits," is an expression proper enough ; but we cannot say in general "He stares like a man." I shall hardly believe, therefore, that Aristophanes, the most ingenious man of an age that was fertile of great Wits, would let such an expression pass him, "He sneaks like a cock." But, in the next place, the absurdity of it is doubled and tripled by the sentence that it is joined with : "Phrynichus," says he, "kicking his legs up to the very heavens in dances, crouches, and sneaks like a cock." This is no better than downright nonsense : though, to say something in excuse for the Interpreters, they did not join ἐκλακτίζων with Φρύνιχος, as I do, but with the word that follows in the next verse. But,

\* Schol. ibid.

‡ Plut. in Alcib.

† Ælian. Var. Hist. xiii. 17. Ἐπὶ τὸν καὶ τὸν πασχόντων.

if the reader pleases to consult the passage in the Poet, he will be convinced that the construction can be no other than what I have made it. Ἐκλακτισμός, says Hesychius, σχῆμα χορικόν, ὀρχήσεως σύντονον (correct it σχῆμα χορικῆς ὀρχήσεως, σύντονον \*), “was a sort of dance, lofty and vehement, used by the Choruses.” And Julius Pollux, Τὰ ἐκλακτίσματα, γυναικῶν ἦν ὀρχήματα. ἔδει γὰρ ὑπὲρ τὸν ὤμον ἐκλακτίσαι. “The ἐκλακτίσματα,” says he, “were dances of women; for they were to kick their heels higher than their shoulders †.” But, I conceive, here is a palpable fault in this passage of Pollux; for certainly this kind of dance would be very unseemly and immodest in Women. And the particle γὰρ, *for*, does farther show the reading to be faulty; for how can the throwing-up the heels as high as the head in dancing, be assigned as a *reason* why the dance must belong to Women? It would rather prove it belonged to Men, because it required great strength and agility. But the error will be removed, if instead of γυναικῶν, we correct it γυμνικῶν. The dance, says he, was proper to the γυμνικοί, Exercisers; for the legs were to be thrown up very high, and consequently it required *teaching* and *practice*. Well, it is evident now how every way absurd and improper the present passage of Aristophanes is.—If I may have leave to offer the emendation of so inveterate an error, I would read the place thus:—

ΠΛΗΣΣΕΙ Φρύνιχος, ὥσπερ ἀλέκτωρ  
(Οἱ. Τάχα βαλλήσεις)  
Σκέλος θράνιον γ' ἐκλακτίζων.

i. e. “Phrynichus STRIKES like a cock, throwing his heels very lofty.” This is spoken by the old fellow while he is cutting his capers; and in one of his frisks he offers to *strike* the servant that stood by with his foot as it was aloft. Upon which the servant says, Τάχα βαλλήσεις,—“You will hit me by and by, with your capering and kicking.” Πλήσσω is the proper term for a cock when he strikes as he is fighting; as Πλήκτρον is his *spur* that he strikes with. The meaning of the passage is this:—That in his dances he leaped up, and vaulted, like Phrynichus, who was celebrated for those performances; as it farther appears from what follows a little after:—

Καὶ τὸ Φρυγίχειον,  
Ἐκλακτισάτω τις ὅπως  
Ἰδόντες ἄνω σκέλος  
Ὡζωσιν οἱ θεαταί †.

Which ought to be thus corrected and distinguished:—

Καὶ, τὸ Φρυγίχειον,  
Ἐκλακτισάτω τις ὅπως  
Ἰδόντες ἄνω σκέλος  
Ὡζωσιν οἱ θεαταί.

i. e. “And in Phrynichus’s way, frisk and caper, so as the spectators, seeing your legs aloft, may cry out with admiration.” Now to draw our inference

\* So Pollux, iv. 14. Τὸ σχίστας ἔλκειν, σχῆμα ὀρχήσεως χορικῆς.

† Pollux, *ibid*.

‡ Arist. p. 365.



from these several passages, it appears, I suppose sufficiently, that the Phrynichus here spoken of by Aristophanes was, as well as the Thespis, famous for his dancing; and consequently, by the authority of Athenæus quoted above, he must be ὁ ἀρχαῖος Φρύνιχος, "the ancient Phrynichus," ὁ ὀρχηστὴς, "the master of dancing\*." Upon the whole matter then, there was but one Tragedian Phrynichus, the Scholar of Thespis; and if so, we have fully proved already, from the dates of his Plays, that his master Thespis ought not to be placed earlier than about Olymp. LXI.

But I have one short argument more, independent of all those before, which will evidently prove that Thespis was younger than Phalaris; for to take the earliest account of Thespis which Mr. Boyle contends for, he was contemporary with Pisistratus. But Pisistratus's eldest son Hippias, was alive at Olymp. LXXI, 2†; and after that, was at the battle of Marathon, Olymp. LXXII, 2, where he was slain, according to Cicero ‡, Justin §, and Tertullian ||; but, if Suidas say true (out of Ælian's book *De Providentia*, as one may guess by the style and matter), he survived that fight ¶, and died at Lemnos of a lingering distemper: and this latter account seems to be confirmed by Thucydides and Herodotus; for the one says "He was with the Medes at Marathon\*\*", without saying he was killed there; and the other not obscurely intimates that he was not killed; for he says, "His tooth, that dropped out of his head upon the Attic ground, was the only part of his body that had a share in that soil††." There are only two generations then from Thespis's time to the battle of Marathon; but there are four from Phalaris's; for Theron, the fourth from that Telemachus that deposed Phalaris ‡‡, got the government of Agrigentum, Olymp. LXXIII, 1, but three years only after that battle; and he was then at least XL years old, as appears from the ages of his son and daughter. I will give a Table of both the lines of succession:—

1. Telemachus. Phalaris.

2. Emmenides.

3. Ænesidamus.

Thespis. 1. Pisistratus.

2. Hippias, Ol. LXXI, 2. 4. Theron, Ol. XXII, 2.

It is true Hippias was an old man at that time; though it appears, by the post and business Herodotus assigns him, that he was not so very old as some make him. But, however, let him be as old, if they please, as Theron's father, yet still the case is very apparent that Thespis is one whole generation younger than Phalaris.

It may now be a fit season to visit the learned Examiner, and to see with what vigour and address he repels all these arguments that have settled the time of Thespis about Olymp. LXI. His authorities are Diogenes Laërtius

\* We have part of an Epigram made by Phrynichus himself (a), in commendation of his dancing:

Σχήματα δ' ὀρχήσεις τόσα μοι πόρεν, ὅσος' ἐνὶ πάντων  
Κύματα ποιεῖται χεῖματι νῦξ ὁλόη.

† Marm. Arund.

|| Tert. adv. Gentes.

†† Herod. vi. 106.

‡ Cic. ad Att. ix. 10.

¶ Suid. in Ἰππίας.

‡‡ See above, p. 34, 35, 36.

§ Just. ii. 9.

\*\* Thuc. vi. p. 452.

and Plutarch, who shall now be examined. The point which Mr. B. endeavours to prove, is this : That Thespis acted Plays in Solon's time, and consequently before the death of Phalaris. Now the words of Laërtius, which are all he says that any ways relate to this affair, are exactly these:—"Solon," says he, "hindered Thespis from acting of Tragedies; believing those false representations to be of no use \*." Hence the Examiner infers that Thespis acted his Plays in the days of Solon; so that his argument lies thus :—"He was hindered from acting Tragedies; *ergo*, he acted Tragedies:" *i. e.* he acted them, because he did not act them. Is not this now a syllogism worthy of the acute Mr. B. and his new System of Logic?—And it is not a much better argument if you turn its face the quite contrary way; for if Solon, when Thespis, as we may suppose, made application to him for his leave to act Tragedies, would not suffer him to do it, is it not reasonable to infer that Thespis acted none till after Solon's death?—which is the very account that I have established by so many arguments.

But are not the words of Plutarch more clear and express in the Examiner's behalf? It is true; for this Author relates particularly "That Solon saw one of Thespis's Plays; and then, disliking the way of it, he forbade him to act any more †." But what then? how does it appear that this was done before Phalaris's death? If I should allow this story in Plutarch to be true, yet Mr. B. will find it a difficult thing to extort from it what he aims at. "Why, yes," he says, "Solon was Archon, Olymp. XLVI, 3; which is XLIV years before Phalaris was killed." Here Mr. B. supposes that this business with Thespis happened in the year of Solon's Archonship; which is directly to oppose his own Author Plutarch, who relates at large how Solon, after he was Archon, travelled abroad x years; and after his return (how long after we cannot tell) this thing passed between him and Thespis. "But Eusebius," says Mr. B. "places the rise of Tragedy Olymp. XLII, 2; a little after Solon's Archonship." Will Mr. B. here stand to this against the plain words of Plutarch? Mr. B. either does or may know, that Eusebius's Histories are so shuffled and interpolated, and so disjointed from his Tables,—that no wise Chronologer dares depend on them in a point of any niceness without concurrent authority. "But," says he, "take the lowest account that can be that Solon saw Thespis's Plays at the end of his life; Solon died at the end of the LIII ‡, or the beginning of the LIVth Olympiad; *i. e.* xiv years before Phalaris died." Now here is a double misrepresentation of the Author he pretends to quote; for there is nothing in Plutarch about Olymp. LIII or LIV; he only tells us that one Phantias said Solon died when Hegestratus was Archon, who succeeded Comias; in whose year Pisistratus usurped the government. But we know the date of Pisistratus's usurpation is Olymp. LIV, 4, Comias being then Archon §; so that Solon, according to Phantias's doctrine, died at Olymp. LV, 1; which is iv years later than Mr. B. makes him say. But to pardon him this fault, which in him shall pass for a small one, yet the next will bear harder upon him; for he brings in this date of Solon's death out of Phantias, as if it was a point uncontroverted, and allowed by Plutarch himself; whereas Plutarch barely mentions it, without the least token of approbation; and places before it a quite different account from Heraclides (an

\* Laërt. Solone. Θέσπιν ἐκώλυσε τραγωδίας ἀγειν τε καὶ διδάσκειν, ὡς ἀνωφελῆ τὴν ψευδολογίαν.

† Plut. Solone. ‡ Plut. Solone. § Marm. Arund. K. . . . ΟΥ ΑΡΧΟΝΤΟΣ.



Author as old as Phantias, and much more considerable), "That Solon lived ΕΤΧΝΟΝ ΧΡΟΝΟΝ, a LONG TIME after Pisistratus's usurpation." Nay, there is some ground for conjecture that Plutarch disbelieved Phantias; for he espouses that common story about Solon's conversation with Cræsus\*, who came not to the crown till Ol. LV, 3, which is two years after Solon's death, according to Phantias; and yet Solon did not see Cræsus at his first accession to the throne, but after he had conquered XIV nations in Asia, as Herodotus tells it; so that, for any thing that Mr. B. has proved, Solon might possibly have this controversy with Thespis after the death of the Sicilian Prince. But what if it was before his death? must the fame of this new diversion, called Tragedy, which was then a dishonourable thing, and quashed by the Magistrate, needs fly as far as Sicily, to the Prince's court?—as if a new show could not be produced at a Bartholomew Fair but the Foreign Princes must all hear of it!

But I must frankly observe on Mr. B's side (what he forgot to do for himself) that, as Plutarch tells this story of Thespis, it must have happened a little before Pisistratus's Tyranny; for he presently subjoins, That when Pisistratus had wounded himself, and, pretending that he was set upon by enemies, desired to have a guard,—“You do not act,” says Solon to him, “the part of Ulysses well; for he wounded himself to deceive his enemies; but you, to deceive your own countrymen!” Laërtius tells it a little plainer: That when Pisistratus had wounded himself, Solon said, “Ay, this comes of Thespis's acting and personating in his Tragedies†.” Take both these passages together, and it must be allowed that, as far as Plutarch's credit goes, it appears that Thespis did act some of his Plays before Olymp. LIV, 4. But we have seen above, that the Arundel Marble and Suidas set the date of his first essay about Olymp. LXI; and the age of Phrynichus his Scholar strongly favours their side; for, by their reckoning, he began his Plays about XXV years after his Master, but by Plutarch's, above L. And whose authority now shall we follow? Though there is odds enough against Plutarch, from the antiquity of the Author of the Marble, who was above 300 years older than he, and from his particular diligence and exactness about the History of the Stage, yet I will make bold to add another reason or two why I cannot here follow him; for he himself tells me, in another place, “That the first that brought Μύθους καὶ Πάθη, the stories and the calamities of Heroes upon the Stage, were Phrynichus and Æschylus‡;” so that before them all Tragedy was satirical; and the subject of it was nothing else but Bacchus and his Satyrs. But if this affair about Thespis, and Solon, and Pisistratus, be true, then Thespis must have represented Ulysses and other Heroes in his Plays; for it is intimated that Thespis's acting gave the hint to Pisistratus to wound himself, as Ulysses did. So that this latter passage of Plutarch is a refutation of his former. The case seems to me to be this:—Somebody had invented and published this about Solon, as a thing very agreeable to the character of a wise Lawgiver; and Plutarch, who would never baulk a good story, though it did not exactly hit with Chronology, thought it a fault to omit it in his History of Solon's Life. We have another instance of this in the very same Treatise; for he tells at large the conversation that Solon had with Cræsus § though he prefaces it with

\* Plut. Solone.

‡ Plut. Symp. Quæst. 1. i.

† Laert. Solone, Ἐκείθεν τὰυτὰ Φῶναι.

§ Plut. in Solone.

this, "That some would show, by chronological arguments, that it must needs be a fiction." Nay, he is so far transported in behalf of his story, that he accuses the whole system of Chronology as a labyrinth of endless uncertainty \*! and yet he himself upon other occasions can make use of Chronological arguments, when he thinks they conduce to his design. As in the Life of Themistocles, he falls foul upon Stesimbrotus (an Author, as he himself owns †, contemporary with Pericles and Cimon; who, as Athenæus says ‡, had seen Pericles, and might possibly see Themistocles too) for affirming that Themistocles conversed with Anaxagoras and Melissus, the Philosophers; "wherein he did not consider Chronology," says Plutarch; "for Anaxagoras was an acquaintance of Pericles, who was much younger than Themistocles; and Melissus was General against Pericles in the Samian war §." Here, we see, this great man could believe that an argument drawn from Time is of considerable force; and yet, with humble submission, Chronology seems to be revenged on him in this place for the slight he put upon it in the other; for Pericles was not so remote from Themistocles's time, but that one and the same person might be acquainted with them both,—and even they themselves be acquainted with one another; the one being made General within xvi years after the other's banishment ||. And first for Anaxagoras: he might very well be personally known to Themistocles; for he was born at Olymp. Lxx, 1, as Apollodorus and Demetrius Phalereus, two excellent Writers, testify ¶; and began to teach Philosophy at Athens at xx years of age, Olymp. Lxxv, 1, when Callias was Archon; the very year of Xerxes's expedition, when Themistocles acquired such glory; and ix years before he was banished. The same Authors inform us that Anaxagoras continued xxx years teaching at Athens; so that he had ix entire years to cultivate a friendship with Themistocles. And in the second place, what hinders but that Melissus too might be Themistocles's friend, and yet be the Samian General in the war against Pericles, which was at Olymp. Lxxxiv, 4 \*\*? for, suppose him to have been of the same age with Anaxagoras, he might then, as we have seen already, have been acquainted with Themistocles; nay, suppose him, if you please, x years older, and yet he would be but Lxx years old when he was General to the Samians. And what is there extraordinary in that? Anaxagoras himself survived that war xiii years ††; and we have had in our own time more Generals than one that were Lxxx years of age.

But Mr. B. will prove "that I myself allow Plutarch's account of Thespis: and am obliged to defend it as much as he is," because I owned, in another place, that he was contemporary with Solon ‡‡." The Reader shall judge between us when I have told him the case. Johannes Malalas and another Writer relate that, soon after the siege of Troy, in Orestes's time, one Themis or Theomis (*i. e.* as I corrected it, *Thespis*) first invented Tragedies; in opposition to which, I affirmed that "the true Thespis lived in Solon's time,"—long enough after the taking of Troy. Now certainly there was no need of exactness here, where the distance of the two ages spoken of was so

\* Id. *Χρονικοί τισι λεγομένοις πανάσι, &c.*

† Athen. p. 589.

‡ Diod. p. 41 & 47.

§ Thucyd. Diod. Suid. v. Μέλιτος, who confounds Melissus with Melitus the Orator.

¶ Laërt. *ibid.*

‡‡ Dissert. ad Mal. p. 46. "Soloni æqualis fuit."

† Plut. in Cimon.

§ Plut. in Themist. Οὐκ εἰ τῶν χρόνων ἀπτομενος.

¶ Laërt. in Anaxag.



many whole centuries. I had no need to determine Thespis's age to a particular year, but to say he lived in the time of Solon (as without question he did); and may be supposed about xx years old before Solon died, if he made Tragedies at Olymp. LXI. Mr. B. is pleased to call that dissertation my *soft* Epistle to Dr. Mill, which is ironically said for *hard*; and indeed, to confess the truth, it is too *hard* for him to bite at, as appears by his most miserable stuff about Anapaestic Verses.

And so much for the age of Thespis. I shall now consider the opinion of those that make Tragedy to be older than Him. And what has the learned Examiner produced to maintain this assertion?—nothing but two common and obvious passages of Plato and Laërtius, which every second-hand Writer quotes that speaks but of the Age of Tragedy; one of which passages tells us “That Tragedy did not commence with Thespis nor Phrynichus, but was very old at Athens\* :” the other, “That of old, in Tragedy, the Chorus alone performed the whole Drama; afterwards Thespis introduced one Actor†.” This is all he brings, except a hint out of Aristotle; who, affirming that Æschylus invented the second Actor, *implies*, he says, that Thespis found out the first. Now for two of his authorities, Laërtius and Aristotle; these words of theirs do not prove that Tragedy is older than Thespis; for Thespis might be the first introducer of one Actor, and yet be the inventor too of that sort of Tragedy that was performed by the Chorus alone.(a) At first, his Plays might be but rude and imperfect; some Songs only and Dances by the Chorus and the Hemichoria; *i. e.* the two halves of the Chorus answering to each other; afterwards, by long use and experience, perhaps of xx, or xxx, or xl years, he might improve upon his own invention, and introduce one actor, to discourse while the Chorus took breath. What inconsistency is there in this? Æschylus, we see, is generally reported as the inventor of the second Actor; and yet several believed that afterwards he invented too the third Actor‡; for, in the making of Lxxv Plays he had time enough to improve farther upon his first model.(b) Where then is Mr. B.'s consequence, that he would draw from Laërtius and Aristotle? But he has Plato yet in reserve; who affirms “That Tragedy was in use at Athens long before Thespis's time.” I have already observed, in answer to this, That Plato himself relates it as a para-

\* Plato in Min. πάνυ παλαιόν. † Laërt. in Plat.

‡ Vita Æsch. τὸν τρίτον ὑποκριτὴν αὐτὸς ἐξέυρε.

(a) Herman accuses Bentley of misunderstanding the passage of Diogenes Laërtius; which, he says, ought not to be understood of the *Songs* sung by the Chorus, but of the extemporal effusions which the Chorus uttered, as they came into their minds. The words of Diogenes are these: “Ὡσπερ δὲ τὸ παλαιὸν ἐν τῇ τραγῳδίᾳ πρότερον μὲν μόνος ὁ χορὸς διεδραμάτιζεν, ὕστερον δὲ Θέσπις ἕνα ὑποκριτὴν ἐξέυρεν ὑπὲρ τοῦ διαναπαύεσθαι τὸν χορὸν. Schneider is of the same opinion, referring however the passage of Diogenes to the Satyric Chorus; his words are: “Recte igitur Hermannus reprehendit Bentleium et Tyrwhittum, qui huic choro nullum aliud negotium dederint, nisi dithyrambum canendi, cui rei jam chorus dithyrambicus sufficiebat. Bacchi ipsius personam, decantato dithyrambico, prodeuntem aliquem sustinuisse, probabile est, et Diodori Siculi locus in libro quarto ejusmodi quid indicare videtur: Καὶ Σατύρους, inquit, φασὶν αὐτὸν (Διόνυσον) περιάγεσθαι, καὶ τοὺτους ἐν ταῖς ἐρχήσεσι καὶ ταῖς τραγῳδαῖς τέρψιν καὶ πολλὰν ἡδονὴν παρέχεσθαι τῷ θεῷ.—Cap. II. de Choris Satyr. II.” E.

(b) So in Themistius—Αἰσχύλος δὲ τρίτον ὑποκριτὴν καὶ ἀκρίβιστα.—Orat. xv. E.

dox; and nobody that came after him would second him in it. He might be excused indeed by this distinction, that he meant *Αἰσχρογέδοματα*, the extemporal Songs in praise of Bacchus, which were really older than Thespis, and gave the first rise to Tragedy, were it not that he affirms there that Minos, the King of Crete, was introduced in those old Tragedies before Thespis's time\*; which by no means may be allowed; for the old Tragedy was all (*Σατυρική καὶ Ὁρχηστική*) dancing and singing, and had no serious and doleful argument, as Minos must be, but all jollity and mirth.

Mr. B. here takes his usual freedom of giving my character: "He believes," he says, "Laërtius's works are better known to me than Plato's." What Authors, *he believes* I am best acquainted with, is to me wholly indifferent; but, since he seems curious about my acquaintance with Books, I will tell him privately in his ear, that the last acquaintance I made of this sort was with the worst Author I ever yet met with. But, surely, one would think now that the Examiner himself was very well versed in Plato, since he is so pert upon me, and *believes* that I am not. Now the Reader shall see presently, and by this very passage of Plato, whether Mr. B. *knows* that Author, or rather "casts his eye upon him," as he did upon Seneca and the Greek Tragedians. The Interlocutors in this Dialogue are Socrates and one Minos an Athenian, his acquaintance; and the subject of half their discourse is to vindicate Minos, the ancient king of Crete, from the character of cruelty and injustice, which the Tragic Poets by their Plays had fastened upon him. Now our Examiner, with his wonderful diligence and sense, believes the person that talks there with Socrates, to be Minos the old King of Crete, who lived about DCCC years before him†: "Minos," says he, "asks Socrates how men come to have such an opinion of his severity;" i. e. of Minos's own that speaks; as plainly appears there from Mr. B.'s context. Is not this Gentleman now very well qualified to pass censures upon Writers, that can make Plato's Discourses to be like Lucian's Dialogues of the Dead? nay, that can put the Dead and the Alive together in Dialogue, and be almost like Mezentius (the Phalaris of his age, and therefore worthy of Mr. B.'s respect) who

"Mortua quinetiam jungebat corpora vivis!"

If he had read that short Treatise of Plato's without being *fast asleep*, he might see some of those numerous places, which will tell him that Minos, the Interlocutor there, was not Minos of Crete. "Dost thou know," says Socrates to him, "which of the Cretan kings were good men,—as Minos and Rhadamanthys, the Sons of Jove and Europa?" "Rhadamanthys," replies the other, "was a good man, they say; but Minos was cruel, severe, and unjust." "Have a care," says Socrates again to him, "this borders upon blasphemy and impiety; but I will set you right in your opinion of Minos, lest you, who are a Man, the son of a Man, shouldst offend against a Hero, the son of Jove." If these places be not sufficient to make the Examiner sensible of his blunder, I will give him several others "when he and I next talk together." And I will tell him this farther, before-hand, that in my opinion, Plato himself published this Dialogue without naming the Interlocutor; it was only (*Σωκράτης καὶ ὁ δ᾽εἷνα*) "Socrates and Somebody." Afterwards Minos was made the name of that unknown person,

\* Plat. in Minos.

† Edit. 3, last leaf.



from *Μίνως*, the title of the Dialogue; but I hardly think that he that first did it, ever imagined such an ingenious Author as Mr. B. could have been caught in so sorry a trap.

To convince us that Tragedy was older than Thespis, Mr. B. assures us "That Plutarch, in the Life of Theseus, EXPRESSLY tells us that the acting of Tragedies was one part of the Funeral Solemnities, which the Athenians performed at the tomb of Theseus." But he has been told already by another, that there is "no such thing in Plutarch's Life of Theseus; or, if there was, yet Tragedy would not on that account be older than Thespis; for Theseus had no tomb at Athens before the days of Thespis\*." Mr. B. has pleaded guilty to this†; and confessed that he took it at second-hand from Jul. Scaliger, who says, "Tragœdiam esse rem antiquam constat ex historia, ad Thesei namque sepulchrum certasse Tragicos legimus‡." I will tell him too of another that took it at the same hand; the learned Ger. Vossius: "Aiunt quidam," says he, "Thesei ad sepulchrum certasse Tragicos; atque eam fuisse Tragœdiarum vetustissimam§." Well, I will not impute this to Mr. B. as a fault, since Scaliger and Vossius have erred before him;—I will only observe the difference between those great men and the greater Mr. B. They cite no authority for what they say, because they said it only at second-hand. Mr. B. who took it at trust from them, believing that they had it out of Plutarch's Life of Theseus, cites Him for it *at a venture* in his Margin; and, in the Text, says he *expressly* tells us so. What poor and cowardly spirits were They, in comparison of Mr. B.!—they wanted the manly and generous courage to quote Authors they had never read, with an air of assurance. It is a great blot upon their memories; but, however, we will let it pass, and examine a little into the story of Theseus's Tomb, because such great men have been mistaken in it; for, were it true that Tragedies had been acted at Theseus's tomb, (which is not so,) yet those Tragedies would be so far from being the first, that they came LX years after Thespis had exhibited his. Theseus died in banishment; being murdered and privately buried in the Isle of Scyros; and, about DECC years afterwards, the oracle enjoined the Athenians to take up his bones, and carry them to Athens; which was accordingly done by Cimon, Olymp. LXXVII, 4. *Μετὰ τὰ Μηδικά*, says Plutarch, *Φαίδωνος Ἀρχοντος*, "After the Medes' invasion, "when Phædon was Archon, the oracle bid the Athenians fetch home the bones of Theseus; and it was done by Cimon||." If the reading be not corrupted, this oracle was given Olymp. LXXVI, 1, for then Phædon was Archon; and at this rate it will be seven years before the oracle was obeyed. But I rather believe that, for *Μηδικὰ Φαίδωνος*, we ought to correct it *Μηδικὰ Ἀρεψίωνος*, "when Aphepsion was Archon." A was lost in Ἀρεψίωνος, because *Μηδικὰ* ends with that letter, and αἰ and ε are commonly put one for the other; being accidentally pronounced both alike. Now Ἀρεψίων was Archon, Olymp. LXXVII, 4¶, which was the very year that Cimon fetched Theseus's bones, as Plutarch relates it; who adds too, that Ἀρεψίων was the Archon\*\*. Diodorus, in the annal of that year, says Phæon was Archon; for so the old reading is, Ἀρχοντος Ἀθήνησι Φαίλωνος. The late Editions substitute

\* View of Dissert. p. 72.

† Scal. de Poët. i, 5.

¶ Laërt. in Socrat.

§ Voss. Poët. ii, 12.

† P. ult. 3d Edit.

¶ Plut. in Theseo.

\*\* Plut. Cim.

Φαίδωνος but the true lection is 'Αρσεφίωνος, as appears from Laërtius and Plutarch; and this depravation in Diodorus confirms my suspicion about the first passage in Plutarch; for as here 'Αρσεφίωνος was changed into Φαίδωνος, so there it might be into Φαίδωνος. The Arundelian Marble calls him Apsephion, placing 'Αρχοντος 'Αψηφίωνος at this very year. Meursius\*, from these faulty places in Plutarch and Laërtius, makes Phædon to have been thrice Archon, about Olymp. LXXIII, 3, at Olymp. LXXVI, 1, and LXXVII, 4; whereas really he was but once Archon, at Olymp. LXXVI, 1. But there is another mistake committed by Jos Scaliger, that has had very odd consequences. Scaliger, in his 'Ολυμπιάδων αναγραφῇ, which he collected from all the notes of time that he could meet with in any Authors, makes 'Αρσεφίων to be Archon at Ol. LXXIV, 4. This, I am persuaded, he did not do out of design, but pure forgetfulness†; for he intended to have set it at Olymp. LXXVII, 4; but, in the Interval between reading his Author and committing this note to writing, his memory deceived him, and he put it at Olym. LXXIV, 4. This suspicion of mine will be made out from Scaliger's own words there: 'Ολυμπ. οδ. δ. 'Αρσεφίων. Σωκράτης ἐγεννήθη, κατὰ τινὰς compared with Laërtius, from whence they are taken: Σωκράτης ἐγεννήθη ἐπὶ 'Αρσεφίωνος ἐν τῷ δ. ἔτει τῇ οζ'. 'Ολυμπιάδος‡. After this comes Meursius; who mistakes that 'Ολυμπιάδων αναγραφῇ for an ancient piece first published out of MS. by Scaliger; and, seeing Aphepsion named there as Archon, Ol. LXXIV, 4, he interpolates Laërtius, to make him agree with it§; by which means he makes two falsehoods in Laërtius's text, which was right before he meddled with it; for he sets Aphepsion at Olymp. LXXIV, 4, instead of LXXVII, 4; and at Ol. LXXVII, 4, he puts Phædon, instead of Aphepsion: and besides this, he dates Cimon's taking of Scyros, and the fetching of Theseus's bones, at Ol. LXXIV, 4||, because Plutarch says Aphepsion was Archon at the time of that action¶; which is a mistake of a dozen years; for this was done Ol. LXXVII, 3 and 4, as is plain from Diodorus\*\*, and intimated even by Plutarch himself. Nay, to see how error is propagated, even Petavius too was caught here; for, at Ol. LXXVII, 4, he takes notice of Laërtius's inconsistency, as he thought it: "He makes Socrates to be born," says he, "at this Olympiad; but he names Aphepsion for the Archon; who was not in this year, but Olymp. LXXIV, 4††." And again, at Olymp. LXXIV, 4, Petavius makes Aphepsion to be Archon‡‡, and cites Laërtius for it in the Life of Socrates; and he adds, "That in this year Cimon fetched Theseus's bones from Scyros to Athens." Here, we see, are the very same mistakes that Meursius fell into; and the sole occasion of them all was the heedlessness of Jos. Scaliger. But Petavius has yet another mischance; for he adds§§, That "upon the bringing of Theseus's bones, the prizes for Tragedians were instituted;" which is part of the error of Jul. Scaliger and Ger. Vossius, that we have noted above; the original of which seems to have been this mistaken passage of Plutarch; who, after he has related how the bones of Theseus were brought in pomp to Athens by Cimon,—Εθεντο δὲ, says he, καὶ εἰς μνήμην ΑΥΤΟΥ καὶ τὴν τῶν τραγῳδῶν κρίσιν ὀνομαστὴν γενομένην|||. Now it seems that some believe

\* Meurs. Archont. ii, 6, 7.

† See here, p. 158 and 215.

‡ Laërt. in Socr.

§ Meurs. Arch. ii, 7.

|| Ibid.

¶ Plut. Cimon.

\*\* Diod. p. 45.

†† Petav. Doctr. Temp. ii, p. 570.

‡‡ Ibid. p. 567.

§§ "Inde Tragœdorum institutus est Agon."

||| Plut. Cim.



ΑΥΤΟΥ to be spoken of Theseus; and from thence they coined the story of Tragedies being acted at his tomb. But it plainly relates to Cimon; who, with the rest of the Generals, sat judge of the Plays of Sophocles and Æschylus at that Olymp. LXXVII, 4; and gave the victory to the former\*. Upon the whole then, first, It appears against Mr. B. that Tragedies were not acted among the solemnities at Theseus's tomb; and, secondly, That Theseus's tomb was not built till Olymp. LXXVII, 4, in Æschylus's and Sophocles's time, long after Thespis; so that, were it true that Tragedies had been one of those funeral solemnities, yet it would be no argument for that antiquity that Mr. B. assigns to Tragedy. But these are mistakes of his, only for want of reading: the next that I am going to mention, let others judge from what want it proceeds. The case is this:—A certain Writer has accused Mr. B. of a false citation of Plutarch's Life of Theseus; "for there is no such thing as he quotes in that Life. In the life of Cimon, indeed, there is something that an ignorant person might construe to such a sense †." To this Mr. B. replies, That he owns he was misled by Jul. Scaliger; who affirms the thing, but quotes nobody for it: "and perhaps," says Mr. B. farther, "I was too hasty in not fully considering the whole passage of Plutarch in the Life of Cimon, relating to this matter." Now this excuse implies an affirmation that he had his eye on that passage in the Life of Cimon, when he wrote that about Tragedies at Theseus's tomb. But the contrary of this is manifest from his own Book; for he quotes not the Life of Cimon, but the Life of Theseus, where there is not one syllable of Tragedies; so that he quoted Plutarch *at a venture*,—without looking into him at all. Where is the truth then of his "not fully considering?" If Mr. B.'s very excuses stand in need of excuse, how inexcusable must the rest be!

It was the Examiner's purpose to shew some footsteps of Tragedy before the Time of Thespis; but he has not observed a passage of Herodotus (because his second-hand writers did not furnish him with it) which, of all others, had been fittest for his turn. "The Sicyonians," says that Historian, "in every respect honoured the memory of Adrastus; and particularly they celebrated the story of his Life with Tragical Choruses; not making Bacchus the subject of them, but Adrastus. But Clisthenes assigned the Choruses to Bacchus; and the rest of the festival to Melanippus ‡." This Clisthenes, here spoken of, was grandfather to Clisthenes the Athenian, who was the main agent in driving out the sons of Pisistratus, at Olymp. LXVII; and, since Tragical Choruses were used in Sicyon before that Clisthenes's time, it appears they must be long in use before the time of Thespis, who was one generation younger than Clisthenes himself:—and, agreeably to this, Themistius tells us "That the Sicyonians were the inventors of Tragedy, and the Athenians the finishers§." And when Aristotle says "That some of the Peloponnesians pretend to the invention of it ||," I understand him of these Sicyonians. Now, if Mr. B. had but met with this place of Herodotus, with what triumphing and insulting would he have produced it!—what plenty of scurrility and grimace would he have

\* Plut. *ibid.* See Marm. Arund. epoch. 57.

† View of Dissert. p. 72.

‡ Herod. v. c. 67. Τὰ πάθει αὐτῇ τραγικοῖσι χοροῖσι ἐγέρασαν.

§ Them. Orat. xix. Τραγωδίας εὐρετὰ μὲν Σικυώνιοι, τελεσιουργοὶ δὲ Ἀττικοὶ ποιηταί.

|| Arist. Poët. 3.

pooured out on this occasion !— But I have so little apprehensions either of the force of this argument, or of Mr. B.'s address in managing it, that I here give him notice of it, for the improvement of his next Edition: the truth is, there is no more to be inferred from these passages, than that, before the time of Thespis, the first grounds and rudiments of Tragedy were laid :— there were Choruses and extemporal Songs (*αὐτοσχεδιαστικά*) but nothing written or published as a Dramatic Poem ;—so that Phalaris is still to be indicted for a Sophist, for saying his two Fairy Poets wrote Tragedies against him\*. Nay, the very word *Tragedy* was not heard of then at Sicily, though Herodotus names (*Τραγῳδαί χόροις*) the Tragical Choruses ; which by and by shall be considered.

Mr. B. is so very obliging, “ that, if I will suffer myself to be taught by him, he will set me right” in my notion of Tragedy. I am willing to be taught by any body, much more by the great Mr. B., though, as to this particular of Tragedy, I dare not honour myself as Mr. B. honours his Teacher, by telling him “ That the foundation of all the little knowledge I have in this matter was laid by Him ;” for there is nothing true in the long lecture that he reads to me here about Tragedy, but what I might have learned out of Aristotle, Julius Scaliger, Gerard Vossius, Marmora Oxoniensia, and other common Books : and as for the singularities in it, which I could not have learned in other places (if I, who am here to be taught, may use such freedom with my Master) they are such lessons as I hope I am now too old to learn. I will not sift into them too minutely ; for I will observe the respect and distance that is due to him from his Scholar ; but there is one particular that I must not omit, when he tells me, as out of Aristotle, that the subject of primitive Tragedy was Satirical Reproofs of vicious men and manners of the times ; so that he explains very dexterously, as he thinks, the expression of Phalaris, “ That the Poets wrote Tragedies AGAINST him ;” for the meaning, he says, is this : “ That they wrote Lampoons, and abusive Satirical Copies of Verses upon him.” But it were well if this would be a warning to him, when he next pretends to teach others, to consider first how lately he himself came from School. The words of Aristotle that he refers to are, “ That Tragedy at first was *Σατυρική*† ;” which Mr. B. in his deep judgment and reading interprets *Satyr* and *Lampoon*, confounding the Satirical Plays of the Greeks with the Satire of the Romans ; though it is now above a hundred years since Casaubon‡ wrote a whole book, on purpose to shew they had no similitude or affinity with one another. The Greek *Satyr*ica was only a jocose sort of Tragedy, consisting of a Chorus of Satyrs (from which it had its name) that talked lasciviously, befitting their character ; but they never gave “ Reproofs to the vicious men of the times,” their whole discourse being directed to the action and story of the Play, which was Bacchus, or some ancient Hero, turned a little to ridicule. There is an entire Play of this kind yet extant, the *Cyclops* of Euripides ; but it no more concerns the vicious men at Athens in the Poet's time, than his *Orestes* or his *Hecuba* does. As for the abusive Poem or Satire of the Romans, it was an invention of their own. *Satira tota nostra est*, says Quintilian§, “ Satire is entirely ours ;” and if the Greeks had any thing like it, it was not the Satirical Plays of the Tragic Poets, but the old Comedy, and the

Epist. 63, 97.

† Is. Casaub. de *Satyr*ica et *Satira*. Par. 1595.

‡ Arist. Poët. 4.

§ Quint. x, 1.



Sili made by Xenophanes, Timon, and others. "Satire," says Diomedes, "among the ROMANS, is now an abusive Poem, made to reprove the vices of men\*." Here we see it was a Poem of the Romans, not of the Greeks; and it was *now*, that is, after Lucilius's time, that it became abusive; for the Satire of Ennius and Pacuvius was quite of another nature. And now which of my Masters must I be *taught* by? by Quintilian and Diomedes? or by the young Orbilius, that has lashed Scaliger and Salmasius at that insolent rate? But Mr. B. offers to prove that the old Tragedy had a mixture of Lampoon, from Thespis's Cart that he carried his Plays in; "From which Cart," says he, "Scurrility and Buffoonery were so usually uttered, that Ἐξαμάξειν, and Ἐξ ἀμάξης λέγειν, became proverbial expressions for Satire and Jeering." What an odious word is here, Ἐξαμάξειν! Sure, all the Buffoonery of that Cart he talks of, could not be so nauseous as this one Barbarism. I desire to know in what Original Author (for his second-hand Gentlemen he must excuse me) this wonderful word may be found? the original of which seems a mistake of ἐξ ἀμαξῶν, for a participle Ἐξαμάξαν. But to leave this to keep company with Ἀντιγονίδαι and Σελευκίδαί†, I will crave leave to tell him, that they were other Carts, and not Thespis's, that this Proverb (τὰ ἐξ ἀμαξῶν) was taken from; for they generally used Carts in their pomps and processions, not only in the Festivals of Bacchus, but of other Gods too; and particularly in the Eleusinian Feast, the women were carried in the procession in Carts, out of which they abused and jeered one another. Aristophanes in Plutus:—

Μυστηρίοις δὲ τοῖς μεγάλοις ὀχρμένῃν  
Ἐπὶ τῆς ἀμάξης——

Upon which passage the old Scholiast‡ and Suidas§ have this note:—"That in those Carts the women (ἐλκοῦσάν τε ἀλλήλαις) made abusive jests one upon another;" and especially at a bridge over the river Cephissus, where the procession used to stop a little; from whence, to *abuse* and *jeer* was called γεφυρίζειν||. These Eleusinian Carts are mentioned by Virgil, in the first of his Georgics:—

"Tardaue Eleusinae matris volventia plaustra ¶;"

Which most of the Interpreters have been mistaken in; for the Poet means not that Ceres invented them, but that they were used at her Feasts. But besides the Eleusinian, there was the same custom in many other festival pomps; whence it was that Πομπεύειν and Πομπεία came at last to signify *scoffing* and *railing*. So Demosthenes takes the word; and his Scholiast says\*\*, "That in those *pomps* they used to put on vizards, and riding in the Carts, abuse the people; from whence," says he, "comes the Proverb, ἐξ ἀμάξης με ὕδρισε," which Demosthenes uses in the same Oration††; so that the very passage of this Orator, which Mr. B. cites in his margin, is not meant of the Carts of Tragedians. It is true, Harpocration‡‡ and Suidas§§

\* Diomed. p. 432.

† See here, p. 129.

‡ Schol. Arist. p. 48.

§ Suid. in τὰ ἐξ ἀμαξῶν.

|| Hesych. Γεφ.

¶ Georg. i, 163.

\*\* Demost. de Corona, p. 134, edit. Par.

†† P. 159.

‡‡ Harp. in Πομπεία. Διονυσιακαῖς ἑορταῖς.

§§ Suid. in Ἐξ ἀμάξης. Ἐν Ἀθῶναις.

understand it of the *pomp* in the Feasts of Bacchus ; but even there too they were not the Tragic but the Comic Poets who were so abusive ; for they also had their Carts to carry their Plays in. "The Comic Poets," says the Scholiast on Aristophanes \*, "rubbing their faces with lees of wine, that they might not be known, were carried about in Carts, and sung their Poems in the Highways ; from whence came the Proverb (*Ὡς ἐξ ἀμύξης λαλεῖν*) To rail as impudently as out of a Cart." Mr. B. concludes this paragraph with a kind hint, "That the Doctor may perhaps, before he dies, have a convincing proof that a man may be the subject of such Tragedies (*i. e.* such Lampoons and abuses from Carts) while he is living." I heartily thank him for telling the world what worthy Adversaries I am like to have, and what honourable weapons they will use ; and, to requite his kindness, I assure him that I shall no more value, nor be concerned at, those *lampooning* Tragedies, than if they were really spoken *out of Carts*, which perhaps may still be the fittest Stage for such kind of Tragedians.

There are two passages of Horace and Plutarch that concern the rise and origin of Tragedy :—

"Ignotum Tragicæ genus invenisse Camcenæ  
Dicitur, et plaustris vexisse poemata Thespis †."

And

Ἀρχομένων τῶν περὶ Θεσπιν ἤδη τὴν Τραγωδίαν κινεῖν ‡.

Now the first of these, as Mr. B. glosses upon it, means it was "an unknown kind of Tragic Poetry which Thespis found out ;" and implies "there was another kind in use before him." The latter, he says, may import that Thespis did not invent, "but only gave life and motion to Tragedy, by making it Dramatic." Now Mr. B. either seriously believes these interpretations, or not. If he *does*, the best advice his friends can give him is, to trouble his head no more with Criticism, for it will never do him credit. If he *does not* believe them, where is that modesty "becoming a young Writer," or that sincerity becoming a gentleman, or that prudence becoming a man ? It is a dangerous thing to trifle with the world, and to put those things upon others which he believes not himself. No man ever despised his Readers that did not suffer for it at the last. However, whether Mr. B. believes these interpretations or not, I am resolved not to refute them ; for though I have often had already, and shall have still, a very ignoble employment in answering some of his little cavils, yet I have spirit enough to think that there may be *some* drudgery so very mean as to be really below me.

We are come now to the last point about Tragedy ; and that is the *origin* of the *name*. I had observed "That the name of Tragedy was no older than the thing, as sometimes it happens, when an old word is borrowed and applied to a new notion." So that the very word *τραγωδία*, which the false Phalaris uses in his Epistles, was not so much as heard of in the days of the true one. Mr. B. commences his answer to this with an acuteness familiar to him. "What does he mean ?" says he : "*Names*, I thought, were invented to signify *Things* ; and that the *things* themselves must be before the *names* by which they are called." Now I leave it to the sagacious Reader to discover, what I cannot do, the pertinency and the drift of this

\* Schol. Arist. p. 76.

† Hor. in Arte Poët.

‡ Plut. in Solone.



passage of Mr. B.'s. However, let it belong to anything or nothing, it is a proposition false in itself, "That things themselves must be before the names by which they are called;" for we have many new tunes in Music made every day which never existed before, yet several of them are called by *names* that were formerly in use; and perhaps the tune of *Chevy Chace*, though it be of famous antiquity, is a little younger than the name of the Chace itself; and I humbly conceive that Mr. Hobbes's Book, which he called the *Leviathan*, is not quite so ancient as its name is in Hebrew. So very fortunate is Mr. B. when he endeavours at subtlety and niceness! It is true, where *Things* are eternal, or as old as the world, which we call the works of Nature, they *must* be older than the *Names* that are given to them; but in things of art or notion, that have their existence from man's intellect or manual operation, *the things themselves* may be many years younger *than the names by which they are called*; and so the thing Tragedy may possibly be younger than the name that it is called by.

The reason, therefore, why I affirmed "That the name of Tragedy was no older than the thing," was,—because good Authors assured me that the word Tragedy\* was first coined from the Goat, that was the prize of it; which prize was first constituted in Thespis's time. So the Arundel Marble, in the epoch of Thespis: Καὶ ἄθλον ἐπέθη ὁ Τράγος:—"and the Goat was appointed for the prize." So Dioscorides, in his Epigram upon Thespis:—

——— Ως τράγος ἄθλον.

And Horace, speaking of the same person,

"Carminē qui Tragico vīlem certavit ob Hircum."

And because I was fully persuaded by them that this was the true etymology of the word, and that the guesses of some Grammarians (Τραγωδία *quasi* τραγωδία, or Τραγωδία *quasi* τράχεια ὠδή), and other such like, were absurd and ridiculous, I thought, as I do still, that the very name of Tragedy was no older than Thespis; and consequently could not have been found in the Epistles of the true Phalaris. (a)

But I have not forgotten, what I myself lately quoted out of Herodotus, that the Sicyonians before Thespis's time honoured the memory of Adrastus (τραγικοῖσι χοροῖσι) "with Tragical Choruses †." If this be so, here appears an ample testimony that the word *Tragedy* was older than Thespis. But for a man that meddles with this kind of learning, the first stock to set up and prosper with is sound *judgment*, which gives the very name and being

\* Τραγωδία Τράγος.

† Herod. v. c. 67.

(a) Schneider, after considering the passage from Plutarch's *Life of Solon*, mentioned in the last page (the concluding part being after κινεῖν), καὶ διὰ τὴν καινότητά τοῦ πολλοῦ ἀγούτος τοῦ πρῶτου, οὕτω δὲ εἰς ἀμίλλαν ἐναγωνίου ἐξηγμένου,—observes, that, admitting the Goat or any thing else to have been the Prize of Tragedy, it is extraordinary that no mention is made of any competitor with Thespis; and endeavours to clear away the difficulty, by making the Goat the prize of the Satyric Chorus before the time of Thespis; and that afterwards he (Thespis) having overcome all competition, by the new improvements which he introduced, was alone rewarded with the Prize, and which was never afterwards contended for. E.

to Criticism; and without which he will never be able to steer his course successfully among many seeming contradictions. As in this passage of Herodotus, which is contrary to what others assure us, what course is to be taken?—must we stand dubious and neuter between both, and cry out upon “the uncertainty of Heathen Chronology?”—or must we not rather say, That Herodotus, who lived many years after Thespis, when Tragedy was frequent and improved to its highest pitch, made use of a Prolepsis when he called them *τραγικούς χορούς*,—meaning such Choruses as gave the first rise to that which in his time was called Tragedy? So we have seen before, that Porphyry, and Jamblichus, and Conon, speak of Tauronium at a time when that name was not yet heard of; but they meant the city of Naxos, that was afterwards called so. Such an anticipation is common and familiar in all sorts of writers. And if Herodotus, in another place, where he says “That the Epidaurians (long before Susarion lived in Attica) honoured the Goddesses Damia and Auxesia (*χοροῖσι γυναικείοισι κετόμοισι*) with Choruses of women, that used to abuse and burlesque the women of the country \*,” had called them *χοροῖσι κωμικοῖσι* (Comical Choruses) he had said nothing unworthy of a great Historian, because those Choruses of women were much of the same sort that were afterwards called Comical, though perhaps at that time the word Comical was not yet minted.

But let us see what Mr. B. advances to show that the name of Tragedy is older than Thespis. “It cannot reasonably be questioned,” says he, “but that those Bacchic Hymns they sung in Chorus round their altars (from whence the regular Tragedy came) were called by this name Tragedy, from *τράγος*, the Goat (the sacrifice), at the offering of which these Odes were sung.” But he presently subjoins, “That as to this we were in the dark, and have only probabilities to guide us.” And if we are in the dark, I dare affirm that the Examiner will leave us so still; for it is not his talent to give light to any thing, but rather to make it darker than it was before. “It cannot reasonably,” says he, “be questioned.” Why not, I pray? Because it would be a question that he could not answer. I know no other *unreasonableness* in questioning it; for he has not one authority for what he supposes here, That the name of Tragedy was as old as the institution of sacrificing a Goat to Bacchus; but, on the contrary, we have express testimonies that it was no ancients than when the Goat was made the prize to be contended for by the Poets. As, besides the passages cited before, Eusebius says in his Chronicle, “Certantibus in Agone Tragos, *i. e.* Hircus, in præmio dabatur; unde aiunt Tragædos nuncupatos.” So Diomedes the Grammarian, “Tragœdia *α τράγω* et *ωδή* dicta; quoniam olim actoribus Tragicis, *τράγος*, id est, Hircus præmium cantus, proponebatur.” Etymol. Mag. *Κέκληται τραγωδία, ὅτι τράγος τῇ ᾠδῇ αὐτὴν ἐτίθετο*. Philargyrius on Virgil’s Georgics,—“Dabatur Hircus, præmii nomine; unde hoc genus poëmatis Tragœdiam volunt dictam †.” All the other derivations of the word Tragedy are to be slighted and exploded. But if this be the true one, as it certainly is, the word cannot possibly be ancients than Thespis’s days; who was the first that contended for this prize. Besides this, we have very good authority that “those Bacchic Hymns, from whence the regular Tragedy came,” were originally called by another name;—not Tragedy, but

\* Herod. v. c. 83. † Georg. ii. 183.



Dithyramb. So Aristotle expressly teaches : "Tragedy," says he, "had its first rise from those that sung the Dithyramb \*." Διθύραμος, says Suidas, ὕμνος εἰς Διόνυσον i. e. "Dithyramb means the Bacchic Hymn." The first author of the Dithyramb, as some relate †, was Lasus Hermionensis, in the first Darius's time; or, as others ‡, Arion Methymnæus, in the time of Periander (a). But, as it appears from Pindar, and his Scholiast §, the antiquity of it was so great, that the inventor could not be known; and Archilochus, who was much older than both Lasus and Arion, has the very word Dithyramb in these wonderful and truly Dithyrambic verses || :—

Ὡς Διωνύσοι' ἀνακτος καλὸν ἐξάρξαι μέλος  
Οἶδα Διθύραμον, οἷνῳ συγκεραυνῶθεις φρένας·

So the verses are to be corrected and distinguished, being a pair of Trochaics; and Mr. B. may please to observe, that Archilochus too, as well as Suidas, defines a Dithyramb to be a Bacchic Hymn; which Mr. B. erroneously makes to be peculiar to Tragedy. I will tell him also anon, that the Chorus belonging to the Dithyramb was not called a Tragic, but Cyclian Chorus.

Mr. B. has failed in his first attempt about the date of the word Tragedy; but he has still another stratagem to bring about his design; for he will prove that Τραγωδία "comprehended originally both Tragedy and Comedy;" and since Comedy was as ancient as Susarion, who was near forty years older than Thespis, it follows that the word Τραγωδία, which Comedy was then called by, must be older than Thespis. This being the point he promised to prove, he presently shifts hands, and changes the question; for he has quoted five passages, one out of Athenæus, three out of the Scholiast on Aristophanes, and one out of Hesychius, to show that Τραγωδία signifies Comedy; which is a thing so known and common, and confessed by all, that he might as well take pains to prove Κωμωδία signifies Comedy. But what is all this to Τραγωδία? Must τραγωδία signify Comedy, because τραγωδία does? An admirable argument, and one of Mr. B.'s beloved sort! He may

\* Arist. Poet. iv. Ἀπὸ τῶν ἐκπορχόντων τὸν Διθύραμον.

† Suid. Λάσος. Arist. Schol. p. 362, 421.

‡ Suid. Ἀρίων. Arist. Schol. 421. Dion. Chrysost. p. 455.

§ Pind. Olymp. xiii.

|| Athen. p. 628.

(a) This account of Arion being the inventor of the Dithyramb, is also found in Herodotus, lib. i. cap. 23. Ἀρίωνα (λέγουσι) τὸν Μεθυμναῖον ἐπὶ δελφίνος ἐξενειχθέντα ἔοντα κιθαριζῶν—καὶ διθύραμον, πρῶτον ἀνθρώπον, τῶν ἡμεῖς ἴδμεν ποιήσαντά τε καὶ ὀνομασάντα καὶ διδάξαντα ἐν Κορινθῷ. The attempts made to fix the etymology of this word may be seen in the Museum Criticum, No. v. p. 70.

A curious ænigma of Simonides is found in Athenæus, (who derived it, as he says, from a work of Chameleon) wherein the Dithyramb is alluded to as the servant and bull-slayer of Bacchus.

Μιξοῦμόν τε πατὴρ εἶπον καὶ σφέλιος ἡθὺς  
Πλησίον ἥρεισαντε καρήτα· παῖδα δὲ γυντὸς  
Δεξάμενοι βλεφάροισι, Διωνύσοιο ἀνακτος  
Βουφόνον οὐκ ἐθέλουσι τιθηνεῖσθαι Σεράποντα.

His explanation of the last period is, καὶ εἶναι τὸν βουφόνον καὶ τὸν Διωνύσου Σεράποντα, τὸν διθύραμον. Athen. lib. x. c. 22. Ed. Schweig. E.

prove too, whensoever he pleases, *lacerna* means a Lamp, because *lacerna* does; and a great many other feats may be performed by this argument. But, in his other citations, with which his margin is plentifully stuffed out, there is one to show that *Τρυγωδία* signifies Tragedy; and two, that *Τραγωδία* signifies Comedy. Now, the first of these is beside the question again; for though *τρυγωδία* should stand both for *τραγωδία* and *κωμωδία*, yet it does not at all follow that *τραγωδία* may stand for *κωμωδία*. If Mr. B. had studied his New Logic more, and his Phalaris less, he had made better work in the way of reasoning. It is as if some school-boy should thus argue with his Master: *Pomum* may signify *malum*, an Apple; and *pomum*, too, may signify *cerasum*, a Cherry; therefore *malum*, an Apple, may signify *cerasum*, a Cherry. But, besides the failure in the consequence, the proposition itself is false; for *τρυγωδία* does not signify Tragedy: nay, to see the strange felicity of Mr. B.'s criticism, even his other assertion is false too; for *τραγωδία* never signifies Comedy. Let us examine his instances:

“*Τρυγωδία*,” says Mr. B. “signifies Tragedy, properly so called, in this passage of Aristophanes \* :—

—— Αὐτὸς δ' ἔνδον ἀναβάδην ποιεῖ  
*Τρυγωδίαν* ——

“For this is spoken of Euripides.” But what then? “Why, Euripides being a Tragic Poet, *τρυγωδία*, when applied to him, must needs signify Tragedy.” I am unwilling to discourage a Gentleman; and yet I cannot but take notice of his unlucky hand, whenever he meddles with Authors. Here he interprets *τρυγωδία*, Tragedy; and yet the very jest and wit of this passage consists in this, that the Poet calls Euripides's Plays *Comedies*; and so the Scholiast interprets it: *τρυγωδίαν δὲ εἶπεν, ἀντὶ τοῦ κωμωδίαν*. Euripides was accused by Aristophanes, and several of the Antients, for debasing the majesty and grandeur of Tragedy, by introducing low and despicable characters instead of heroic ones; and by making his persons discourse in a mean and popular style, but one degree above common talk in Comedy; contrary to the practice of Æschylus and Sophocles, who aspired after the sublime character; and by metaphors, and epithets, and compound words, made all their lines strong and lofty; and particularly in Aristophanes's *Ranæ* †, where Æschylus and Euripides are compared together, the latter is pleasantly burlesqued and rallied, on this very account. What could Aristophanes then say smarter in this passage about him, than, in derision of his style and characters, to call his Tragedies *Comedies*?

Well, let us see if, in his next point, Mr. B. is more fortunate,—“that *τραγωδία* may signify Comedy. There is a fragment,” he says, “of Aristophanes's *ΓΗΡΤΤΑΔΗΣ* preserved, where *τραγωδὸς* signifies a Comedian ‡ :”

Καὶ τινες ἂν εἶεν; πρῶτα μὲν Σαννυρίων  
Ἀπὸ τῶν τραγωδιῶν, ἀπὸ δὲ τῶν τραγικῶν χορῶν  
Μέλητος, ἀπὸ δὲ τῶν κυκλικῶν Κινησίας.

Now Sannyrion being a Comic Poet, as it is very well known, it is a clear case, as Mr. B. thinks, that *ἀπὸ τῶν τραγωδιῶν* means “one of the Come-

\* Arist. Acharn. p. 278.

† Arist. Ran. p. 167, &c.

‡ Athen. p. 551.



dians." No doubt, the Poet meant to say that Sannyrion was sent Ambassador from the Comic Poets, Meletus from the Tragic, and Cinesias from the Dithyrambic. This was Aristophanes's thought; and therefore I affirm that his words could not be ἀπὸ τῶν τραγωδῶν, as now they are read: so far from that, that if τραγωδῶν could signify Comedians, yet he would not have used the word in this place, where τραγικῶν χορῶν immediately follows; for what a wretched ambiguity would be here, and wholly unworthy of so elegant a Poet! since τραγωδῶν and τραγικῶν χορῶν are words of the same import; and if the former may signify Comedy, the latter may do so too. So that if the persons Sannyrion and Meletus had not been well known, the passage might appear a mere tautology; Tragedians and Tragedians, or Comedians and Comedians; or, if the signification was varied, the one word meaning Comedians, and the other Tragedians, yet it had been uncertain whether of the two was the Comedian and whether the Tragedian; because both the words, according to Mr. B. may be interpreted in either signification. These, I conceive, are such just exceptions against the vulgar reading of this passage, that a person who esteems Aristophanes as he deserves, may safely say he never wrote it so. If Criticism had ever once smiled upon Mr. B., or if there was not a kind of fatality in his errors, he could scarce have missed this most certain correction:

— Πρῶτα μὲν Σαννυρίων  
'Απὸ τῶν τραγωδῶν —

by which all the ambiguity or tautology vanishes: for τραγωδῶς never signified any thing but a Comedian. And how easy and natural was the depravation of τραγωδῶν into τραγωδῶν! Τραγωδῶς being the much rarer word, and, as I believe, not to be met with in Prose or serious Writings; for it was a kind of jeering name, and not so honourable as Κωμωδῶς. However, the corruption of this passage is very ancient; for the Author of the Epitome of Athenæus, who lived before Eustathius's time, *i. e.* above 200 years ago, read it τραγωδῶν for here he calls Sannyrion a Tragedian\*. But in Ælian's days, the true reading (τραγωδῶν) was still extant in Athenæus; for that Author transcribes this very passage into his Various History; and from it he calls Sannyrion a Comedian †, and Meletus a Tragedian.

But that Mr. B. may not wonder at the change of τραγωδῶν into τραγωδῶν, I will tell him of one or two other corruptions in the very same passage:

— 'Απὸ δὲ τῶν τραγικῶν χορῶν  
Μέλητος, ἀπὸ δὲ τῶν κυκλικῶν Κινήσιος

for the learned Casaubon, instead of Μέλητος, reads it Μέλιτος; "because," says he, "neither this verse here, nor any other wherein he is mentioned, will allow the second syllable of his name to be long ‡." But, with humble submission, Whether his name be written Μέλιτος or Μέλητος, I affirm that those very verses both allow and require that the second syllable of it should be long;—as first in this of Aristophanes, if the first syllable of Κυκλικῶν be short, the second of Μέλιτος must be long. Casaubon, it is true, as his

\* Epit. Athen. MS. Σαννυρίωνα τὸν τραγωδῶν.

† Æl. Var. Hist. x. 6. Σαννυρίων ὁ Κωμωδίας ποιητής.

‡ Casaub. ad Athen. p. 357.

observation shows, believed the first of Κυκλικῶν to be of necessity long; but, as it is plain that it *may* be short, so that it actually is so in several passages (I might say all) of the same Poet, will be seen by and by. The other verse that Casaubon produces, is out of Ranæ:

Σκολιῶν Μελίτου, καὶ Καρικῶν ἀδλημάτων.

But even here too the second syllable of Μελίτου is long; for KAI ought to be struck out, as will be plain from the whole passage\*:—

Οὗτος δ' ἀπὸ πάντων μὲν φέρεי πορνιδίων,  
Σκολίων Μελίτου, Καρικῶν ἀδλημάτων,  
Θρήγων, Χορείων τάχα δὲ δηλωθήσεται.

Who does not see now that, if KAI be inserted in the second verse, a great part of the elegancy is lost? for the whole sentence runs on without any particle of conjunction. But to put the matter quite out of doubt, this very verse is cited in Suidas†, and KAI does not appear there; but it easily crept into the text, because the next word begins with the same letters KA, Upon the whole, therefore, the fault that Casaubon found in the passage of Athenæus is really none: but there is one which he did not find, and that is κυκλικῶν instead of κυκλίων for the verse should be corrected thus:—

Μέλῃτος, ἀπὸ δὲ τῶν κυκλίων Κινησίας.

So Ælian‡ cites it from this very place, Κινησίας Κυκλίων χορῶν ποιητής and Aristophanes § speaks so in other places:—

Κυκλίων τε χορῶν ἀσματοκάμπτας, ἄνδρας μετεωροφάνακας.

And again, speaking of the same Cinesias:—

Ταυτὶ πεποίηκας τὸν κυκλιοδιδασκαλον

and so all manner of Writers call them Κύκλιοι χοροὶ, and never Κυκλικοὶ Suidas, Scholiasts on Pindar and Aristophanes, Hesychius, Plato, Plutarch, and others. This Cyclian Chorus was the same with the Dithyramb, as some of these Authors expressly say; and there were three Choruses belonging to Bacchus; the Κωμικός, the Τραγικός, and the Κύκλιος the last of which had its prize and its judges at the Dionysia ||, as the other two had. The famous Simonides won LVI of these victories, as Tzetzes informs us from an Epitaph upon that Poet's Tomb ¶:—

Ἐξ ἐπὶ πεντήκοντα, Σίμωνίδῃ, ἥραο νίκας  
Καὶ τρίποδας, θνήσκεις δ' ἐν Σικελίῳ πεδίῳ  
Κεῖν δὲ μνήμην λείπεις, Ἑλλῆσι δ' ἔπαινον  
Εὐχυνέτου ψυχῆς τοῖς ἐπιγινόμενοις.

\* Arist. Ran. p. 120.

† Suid. in Μελίτος.

‡ ÆL. x. 6.

§ Arist. Nub. p. 79.

|| Æsch. contra Ctesiph. p. 87. Καὶ τοὺς μὲν κριτὰς τοὺς ἐκ Διονυσίων, ἐὰν μὴ δικαίως τοὺς Κυκλίους χοροὺς κρίνωσι, ζημοῦσι.

¶ Tzet. Chil. i. 24.



So this Epigram is to be corrected; for it is faulty in Tzetzes. Indeed, it is not expressed here what sort of victories they were; so that possibly there might be some of them obtained by his Tragedies, if that be true which Suidas tells us, that Simonides made Tragedies. But I rather believe that he won them all by his Dithyramps with the Cyclian Choruses; and I am confirmed in it by his own Epigram, not published before\* :—

Ἐξ ἐπὶ πεντήκοντα, Σιμωνίδῃ, ἦραο ταύρους  
Καὶ τρίποδας, πρὶν τόνδ' ἀνθέμεναι πίνακα.  
Τοσσάκι δ' ἡμερόεντα (διδασκόμενος) χορὸν ἀνδρῶν,  
Εὐδόξου νίκας ἀγλαὴν ἀρμ' ἐπέεης.

I have supplied the third verse with διδασκόμενος, which is wanting in the MS. But it is observable that, instead of νίκας, as it is in Tzetzes, the MS. Epigram has ταύρους, which I take to be the Author's own word; but being not understood, it was changed into νίκας for Ταῦρος, a Bull, was the Prize of Dithyramb, as a Goat was of Tragedy; which was the reason why Pindar gives to Dithyramb the epithet of βοηλάτης † :—

Ταὶ Διωνύσου πόθεν ἐξέφαιναν  
Σὺν βοηλάτῃ χάριτες  
Διθυράμῳ.

“He calls the Dithyramb βοηλάτης,” says the Scholiast, “because the Bull was the prize to the winner; that animal being sacred to Bacchus.” And as the Dithyrambic Poets contended for a Bull, so the Harpers (Κιθαρῳδοί) contended for a Calf. Aristophanes ‡ :—

Ἄλλ' ἔτερον ἤσθην, ἥνικ' ἐπὶ μόσχῳ ποτὲ  
Δεξιθεὸς εἰσῆλθ' ἀσόμενος Βοιώτιον.

“Some,” says the Scholiast, “interpret it ἐπὶ μόσχῳ, for a Calf;” because he that got the victory with his Harp, “had a Calf for his premium.” He seems indeed to give preference to the other exposition, that makes Μόσχος the name of a Harper, and the modern Translators follow him in it; but the former is the true meaning of the passage, as both the language and the sense sufficiently show. I will crave leave to add two things more relating to this matter:—First, That this triple Chorus, the Comic, Tragic, and Cyclian, may perhaps be meant in that Epigram of Dioscorides, which I have produced above:—

Βάκχος ὅτι τρίτον καταχοί χορὸν.

Neither shall I contend the point if any one will embrace this exposition; but, for my own part, I prefer the other, which makes it relate to Trina Liberaria, the three Festivals of Bacchus. And, Secondly, That these prizes, the Bull and the Calf, appointed for the Dithyramb and playing on the Harp (if they really were continued till Simonides's death, and Aristophanes's time; and if those passages of theirs related to the present custom, and

\* Anthol. Epigr. MS.

† Pind. Olymp. xv.

‡ Acharn. p. 61.

not the first institution only) may induce some to believe that the old prizes for Tragedy and Comedy might be continued too, though they be not taken notice of. However, be this as it will, the arguments used above are not weakened at all by it; for it is plain from the epochs of Æschylus, &c. in the Arundel Marble (where those prizes are not mentioned) that the epochs of Sannyrion and Thespiis (where they are mentioned) were proposed to us by that Author as the first rise of Comedy and Tragedy.

Mr. B. has one passage more, which is his last anchor, to prove his notable point, "That the word Tragedy may signify Comedy." It is in the Greek Prolegomena to Aristophanes, gathered out of some nameless Authors; the words are, "Ἔστι δὲ ταύτην (Κωμῳδίαν) εἰπεῖν καὶ τραγωδίαν, οἵονεὶ τραγωδίαν τινὰ οὔσαν, ὅτι τραγῳία χριόμενοι ἐκωμῳδούν." i. e. "Comedy may be called Tragedy, *quasi* Trygædia; because the Actors besmeared their faces with lees of wine\*." Here, we see, the testimony is positive and full that Comedy may be called Tragedy; which is the thing that Mr. B. undertook to prove; and what is there now remaining but to congratulate and applaud him? But I think one could hardly pitch upon a better instance, to show that he that meddles with these matters must have *brains*, as Mr. B.'s phrase is, as well as eyes, *in his head*. A man that has that furniture in his upper story, will discover by the very next words in that nameless old Author, that the passage is corrupted; for it immediately follows, Καὶ τῆς μὲν Τραγωδίας τὸ εἰς ἔλεον κινήσαι τοὺς ἀκροατάς, τῆς δὲ Κωμῳδίας τὸ εἰς γέλωτα. So that the whole sentence, as the common reading, and Mr. B. has it, is thus:—"Comedy may be also called Tragedy; and it is the design of Tragedy to excite compassion in the auditory; but of Comedy, to excite laughter." Is not this now a most admirable period? and all one as if he had said "Comedy may be called Tragedy, for they are quite different things!" Without all doubt, if he had really meant Comedy may be called Tragedy, in those following words he would have said τῆς τραγωδίας τῆς κυρίως λεγομένης. "it is the design of Tragedy, properly so called;" and not have left them, as they now are, a piece of flat nonsense. But the fault, one may say, is now conspicuous enough; but what shall be done for an emendation of it? even that too is very easy and certain; for with the smallest alteration, the whole passage may be read thus: "Ἔστι δὲ ταύτην εἰπεῖν καὶ τραγωδίαν, οἵονεὶ τραγωδίαν τινὰ οὔσαν, ὅτι τραγῳία χριόμενοι ἐκωμῳδούν. And so we have it, in almost the very same words, in another Writer among the same Prolegomena; Τὴν αὐτὴν δὲ (Κωμῳδίαν) καὶ τραγωδίαν φασὶν, ὅτι τραγῳὶ διαχρίοντες τὰ πρῶτα ὑπεκρίνοντο †. The import of both is, "That for κωμῳδία, one may use the word τραγωδία" which is true and right; for the words are synonymous, as appears from several places in Aristophanes, and the old Lexicographers.

I have now despatched all the Examiner's instances which he has brought to show that τραγωδία may signify Tragedy, or κωμῳδία signify Comedy; and it would seem a very strange thing in any other Writer but Mr. B. that he should bring half a dozen examples, that are either false or nothing to his purpose, and be ignorant of that single one that is plainly and positively for him. I crave his leave to produce it here, and to change my adversary for a while, if Mr. B. will not be affronted that I assign him a second so much inferior to him,—the great Isaac Casaubon. This Author, in his most excellent Book, "De Satyrica Poësi," as Mr. B. has done, teaches us ‡,

\* Proleg. Arist. p. ix.

† Proleg. Arist. p. vii.

‡ Casaub. Satyr. p. 21.



“That at first both Comedy and Tragedy were called *τρυγῳδία*, or *τραγωδία*, as appears from Athenæus; where,” he says\*, both “Comedy and Tragedy were found out in the time of Vintage;” (*τρυγῆς*) ἀφ’ οὗ δὴ καὶ τρυγῳδία τὸ πρῶτον ἐκλήθη καὶ κωμῳδία. “Which,” says Casaubon, “I thus correct:—ἐκλήθη καὶ ἡ τραγωδία καὶ ἡ κωμῳδία that is, From which word (*τρυγῆ*) Vintage, both Comedy and Tragedy were at first called *τρυγῳδία*.” This is Casaubon’s first proof; and we see it solely depends upon his own emendation of Athenæus; which, with humble submission, I take to be a very wrong one; for it is not in the text, as he has cited it, ἐκλήθη ΚΑΙ κωμῳδία (which would truly show some defect in it) but ἐκλήθη Ἡ κωμῳδία, both in his own and the other Editions. He was deceived, therefore, by trusting to his *Adversaria*, without consulting the original; for there is no other pretence of altering the text, but from the particle ΚΑΙ. He goes on, and tells us†, “That both *τρυγῳδία* and *τραγωδία* were at first a common name both for Tragedy and Comedy; but afterwards it was divided, *διεσπάρθη*, as Aristotle says, and the ancient Critics witness.” Now the passage in Aristotle which he refers to, has nothing at all either about Tragedy or Comedy; but it speaks of Poetry in general: *Διεσπάρθη δὲ κατὰ τὰ οἰκεῖα ἦθη ἢ ποίησι*, “That it was divided and branched into sorts according to the several humours of the Writers; some singing the stories of Heroes, others making Drolls and Lampoons, and a third sort Hymns and Encomiums, all as their several fancies led them‡.” But Mr. Casaubon subjoins this quotation following:—*Τραγωδία τὸ παλαιὸν ἦν ὄνομα κοινὸν καὶ πρὸς τὴν κωμῳδίαν ὕστερον δὲ τὸ μὲν κοινὸν ὄνομα ἔσχεν ἡ τραγωδία, ἡ δὲ κωμῳδία ἴδιον* i. e. “Tragedy was of old a common name, both for itself and Comedy; but afterwards that common name became peculiar to Tragedy, and the other was called Comedy:”—which passage is taken out of the *Etymologicon Magnum*, though a little interpolated and depraved by Casaubon himself; for that Author, after he has given several etymologies of the word *τραγωδία*, at last says δ, *Ἡ ἀπὸ τῆς τρυγῆς τρυγῳδία ἦν δὲ τὸ ὄνομα τοῦτο κοινὸν καὶ πρὸς τὴν κωμῳδίαν* ἐπεὶ οὕτω διεκένετο τὰ τῆς ποιήσεως, ἐκατέρως, ἀλλ’ εἰς αὐτὴν ἐν ἣν τὸ ἄλλον, ἡ τρυγῆ ὕστερον δὲ τὸ μὲν κοινὸν ὄνομα ἔσχεν ἡ τραγωδία ἡ δὲ κωμῳδία ἀνόμεσται, &c. where we must not refer the words *ὄνομα κοινόν* to *Τραγωδία*, as Casaubon does, but to *Τρυγῳδία*, which immediately comes before; for the meaning of it is this: “That *Τραγωδία* might have its name by a little variation from *τρυγῳδία* which word *τρυγῳδία* signified of old, not Tragedy only, but Comedy too; for at that time these two sorts of Poetry were not distinguished, but had one and the same prize (*τρυγῶ*) a vessel of wine: afterwards Tragedy retained that old name (ν only being changed into α) and the other was called Comedy.” It is an error therefore in Casaubon, when he tells us as from this Writer, that *Τραγωδία* once signified Comedy; for the thing that this Writer affirms is this: “That *Τρυγῳδία* once signified both Tragedy and Comedy:” which is a proposition very much different from that other of Casaubon’s.

But, however, if this passage of the *Etymologicon* will not serve Casaubon’s purpose, it may be useful to Mr. B.’s. It is true, it will not come up to his main point, which he undertook to make out, “That under the word Tragedy, both Tragedy and Comedy were at first comprehended” (which alone, and nothing less than it, will signify any thing to the age of Tragedy); yet it plainly

\* Athen. p. 40.

† Casaub. p. 22.

‡ Arist. Poët. cap. iv.

§ Etymol. Mag. v. Τραγῳδ.

affirms what he, by two mistaken instances, in vain attempted to prove, "That τραγωδία once signified Tragedy." It concerns me therefore to give answer to this passage, because I have already flatly denied that τραγωδία ever signified Tragedy; and, I think, I need not be at so much trouble for a reply, when the Author himself affords me one in this very place; for the grounds of his assertion he declares to be these two,—That τραγωδία is derived from τραγωδία and that τρύξ (Wine) was the common prize both to Comedy and Tragedy. Now both these are plain mistakes; for the true derivation of τραγωδία is from τράγος a Goat, as I have fully shown above; and that the prize was not the same, but the Goat was for Tragedy, and the Wine for Comedy, the Arundel Marble (to name no more) expressly affirms, in the epochs of Susarion and Thespis. If the grounds then that he walks upon fail him, his authority too must fall with him; for he is alone, without any other to support him; all the rest confining the signification of τραγωδία to Comedy alone. Τρυγωδεῖν, κωμωδεῖν, says Hesychius;—Τρυγωδία, ἡ κωμωδία, says Aristophanes' Scholiast. In the present Editions of Suidas, we read Τρυγοκωμωδία, without any exposition; but the true reading, as the very order of the alphabet shows, is τραγωδία, κωμωδία and so H. Stephanus affirms that he found it in his MS. All these three are older than the Author of the Etymologicon; and if ever any before their time had used τρυγωδία for Tragedy, either all or some of them would have told us of it.

If I may have leave to talk without proof, as well as some others, I should rather suspect that κωμωδία was the old and common name both for Tragedy and Comedy till they came to be distinguished by their peculiar appellations; for the etymology of the word κωμωδία (ἐν κώμαις ᾠδὴ, a Song in Villages) agrees equally to them both: both Tragedy and Comedy being first invented and used in the Villages, as all Writers unanimously say. And it is remarkable that Dioscorides, in his Epigrams, calls the Plays of Thespis κώμους.

Θέσπιδος εὔρεμα τοῦτο, τὰδ' ἀγροῖωτιν ἂν ὕλαν  
ΠΑΙΓΝΙΑ, καὶ ΚΩΜΟΤΣ τοῦσδε τελειοτέρους.

And again he says, Thespis's Plays were an entertainment to the κωμῆται

Θέσπιδος δὲ τραγικὴν ὅς ἀνέπλασε πρῶτος αἰοιδὴν,  
ΚΩΜΗΤΑΙΣ νεαρὰς καινοτομιῶν χάριτας.

So that even Thespis's Plays might at first, and for a little while, be called Comedies, which was a word already in use from the time of Susarion; but when men understood the difference between the two sorts, and a distinct prize was appointed to Thespis, it was natural to give each sort a particular name, taken from the several prizes; and the one was called τραγωδία, from the Goat\*; the other τραγωδία, from the Cask of Wine†. The very likeness that is between the two words is no small confirmation that this account of them may be true; but I only propose it as a guess, to set against the conjecture of the Author of the Etymologicon; and perhaps it might be accounted as probable as his, if it had not the disadvantage of coming so many centuries after it.

Mr. B. having at last made an end of his mistakes in this article about

\* Τράγος. † Τρύξ.



Tragedy, I am very glad too to make an end of my animadversions upon them; for I am sensible how long I have detained the Reader upon this subject, though I hope both the pleasure and the importance of it, and the vast number of faults that called upon me for correction, will excuse the prolixity, which I will not increase farther by a repetition of what has been said; for even a short account of each, where the variety of things touched on is so great, would amount to a long story. I will only crave leave to say, That of the Three points which the learned Mr. B. undertook to make out, every one has been carried against him; and that the incidental mistakes which he has run into have not failed to increase in number, proportionably as this article of his exceeded in length.

Mr. B. having at last made an end of his mistakes in this article about coming to many contrivances after it. against the conjecture of the Author of the *Hyperbolicon*, and perhaps it might be accounted as probable as his, if it had not the disadvantage of account of them early to be true; but I only suppose it as a guess to set likeness that is between the two words is no small confirmation that this name taken from the several prizes, and the one was called *Hyperbolicon*, from the door; the other *Tragedy*, from the *Trunk of Helen*. It is very prize was appointed to *Tragedy*, it was natural to give each name a particular when each understood the difference between the two words, and a distinct *Comedies*, which was a word already in use from the time of *Seneca*; but so that even *Tragedy's* Play might at first, and for a little while, be called *Comedies*.

And again he says, *Tragedy's* Play were an entertainment to the *Hyperbolicon*.

But the *Hyperbolicon* is a word which is not found in any of the *Comedies*.

And again he says, *Tragedy's* Play were an entertainment to the *Hyperbolicon*. But the *Hyperbolicon* is a word which is not found in any of the *Comedies*. So that even *Tragedy's* Play might at first, and for a little while, be called *Comedies*, which was a word already in use from the time of *Seneca*; but when each understood the difference between the two words, and a distinct prize was appointed to *Tragedy*, it was natural to give each name a particular name taken from the several prizes, and the one was called *Hyperbolicon*, from the door; the other *Tragedy*, from the *Trunk of Helen*. It is very likeness that is between the two words is no small confirmation that this account of them early to be true; but I only suppose it as a guess to set against the conjecture of the Author of the *Hyperbolicon*, and perhaps it might be accounted as probable as his, if it had not the disadvantage of

## ATTIC DIALECT.—ZALEUCUS'S LAWS.

IN the same Preface (a) it presently follows, Ὁς ἐτιμᾶται Θεὸς ὑπ' ἀνθρώπου φαύλου, εἰδὲ θεραπεύεται δαπάναις εἰδὲ ΤΡΑΓΩΔΙΑΙΣ τῶν ἀλισκομένων, καθάπερ μοχθηρὸς ἄνθρωπος; where, instead of ἀλισκομένων, which in this place makes no tolerable sense, the true reading seems to be ἀλισγεμένων; and then the meaning will be, "That God is not honoured by a wicked man, nor pleased with the costly and pompous sacrifices of polluted persons, as if he was a vile mortal." Now this paragraph alone is sufficient to detect the imposture of these pretended Laws; for, as I have shown before, the true Zaleucus lived before Draco, who made Laws for the Athenians at or before Olymp. xxxix; but the word ΤΡΑΓΩΔΙΑ was not coined, nor the thing expressed by it invented, till Thespis won the Goat, the prize of his Play, about Olymp. lx, above lxxx years after Draco. How then came the word Τραγωδία into the Laws of Zaleucus, which were written above cxx years before Thespis? I do not wonder now that Zaleucus was so generally believed to have all his Laws from Minerva; for nothing less than a Deity could have foreknown the word Τραγωδία, a whole century and more before it came into being. But besides that, the very word was not at all heard of in Zaleucus's time, we must observe too that it is used by him metaphorically "for sumptuousness and pomp," which is a sense that could not be put upon it till a long time after Thespis; for in the infancy of Tragedy there was nothing pompous nor sumptuous upon the Stage; no Scenes, nor Pictures, nor Machines, nor rich Habits for the Actors; which, after they were introduced there, gave the sole occasion to the metaphor. For the first Scene was made by Agatharchus for one of Æschylus's Plays, as Vitruvius tells us,—*"Primum Agatharchus Athenis, Æschylo docente Tragediam, scenam fecit, et de ea commentarium reliquit"*.<sup>\*</sup> This Agatharchus was a Painter, who learned the Art by himself, without any Master, as Olympiodorus says in his MS. Commentary on Plato's Phædo, Γεγόνασι τινες καὶ αὐτοδιδασκτοὶ Ἡράκλειτος ὁ Αἰγύπτιος γεωγράφος . . . Φήμιος, Ἀγάθαρχος ὁ γραφεύς. For it is most probable he means the same Agatharchus that made Æschylus's Scene for him; and that all the other ornaments were first brought in by Æschylus, we have the unanimous testimony of all Antiquity. Now the first Play that Æschylus made was at Olymp. lxx, and the last at Olymp. lxxx; and in what part of this xl years' interval he invented those ornaments for pomp and show, we cannot now tell †.

\* Vitruv. Pref. Lib. vii.

† But we may make a near guess at it from the accounts we have of Agatharchus the Painter, who first made a Scene, according to Vitruvius, whom I cited above. Ἀγάθαρχος, says Harpocration, τοῦ τοῦ μνημονεύει Δημοσθένει· ἦν δὲ ζωγράφος ἐπιφανής, Εὐδήμου υἱός, τὸ δὲ γένος Σάμιος.



But suppose, if you please, that he invented them at the very first Play, and that the metaphor that makes *Τραγωδία* signify pomp, came into use upon the sight of them; neither of which are at all probable: yet even still it will be above *cix* years after the time of the true *Zaleucus*.

The last argument that I shall offer against the Laws of *Zaleucus* is this—that the Preface of them, which *Stobæus* has produced, is written in the *common* dialect, as the old *Grammarians* have called it; whereas it ought to be in *Doric*: for that was the language of the *Locri Epizephyrii*, as it appears from the Treatise of *Timæus* the *Locrian*, extant in *Plato*; and from the *Epigrams* of *Nossis*. I do not know that it has yet been observed that this *Nossis* was a *Locrian*; and therefore I shall make bold to give an *Epigram* or two of hers, which will show at once both her country and her dialect.

ὦ ξεῖν', εἰ τυ γ' ἔπεις ποτὶ καλλίχορον Μιτυλάαν,  
Τὰν Σαπφῶς χαρίτων ἄνθος ἐναυσόμενος,  
Εἰπεῖν, ὡς Μάσαισι φίλα, τήν τε Λοκρῖσσα  
Τίκτην ἴσαις, ὅτι δ' οἱ τᾶνομα Νόσσις ἴθι.

So this *Epigram* is to be read, which is faulty in *Holstenius* and *Berkelius's* Notes upon *Stephanus*; and the meaning of it is, that *Nossis* addresses herself to a Traveller, and desires him, if ever he go to *Mitylene*, where *Sappho* was born, to say, That a *Locrian* Woman wrote Poems like hers, and that her name was *Nossis*. *ἴσαις* is the accusative *Doric* and *Æolic* for *ἴσας*, i. e. *χαρίτας*; and that this is the true sense of it will be further evident from another *Epigram* of hers, not published before, where she celebrates the *Locrians*, her countrymen:—

Ἐντεα Βρέντιοι ἄνδρες ἀφ' αἰνομόρων βάλον ἄμυν,  
Θεινόμενοι Λοκρῶν χερσὶν ὑπ' ὤκυμάχων.  
Ὡν ἀρετὰν ὑμνεύοντα, θεῶν ὑπ' ἀνάγκοιρα κείνται.  
Οὐδὲ ποθέοντι κακῶν πάχους, οὐς ἔλιπον.

The import of which is, That the *Locrians* had obtained a victory over the *Brutians*, their neighbours, and had hung up in the temples of the Gods those shields they had taken, which now did not desire to return to those cowards that wore them before. And by this we may have some discovery of *Nossis's* age, which hitherto has been thought uncertain; for the *Βρέντιοι* or *Βρέττιοι*,

The very same words are to be found in *Suidas*. Now the passage where *Demosthenes* speaks of him is in his Oration against *Midias*, p. 360; but there is a larger account of him in *Plutarch's* Life of *Alcibiades*, and the largest of all in *Andocides's* Oration against *Alcibiades*. The substance of all their story is, that *Alcibiades* forcibly detained *Agatharchus* in his house, and would not let him stir out till he had printed it. Now *Alcibiades* died *Olymp.* *xciv*, 1 (a), when he was about *XL* years old (b); and we can hardly suppose him less than *xx* when he had this frolic upon *Agatharchus*; especially if what *Demosthenes's* Scholiast says be true, that the reason of it was because *Agatharchus* was taken in bed with *Alcibiades's* Miss. *Agatharchus* then was by this account alive still about *Olymp.* *Lxxxix*, 1, which is *xxxvi* years after *Olymp.* *ixxxx*, when *Æschylus's* last Play was acted. It is plain then he was but a young man, even at *Olymp.* *Lxxx*; and if we consider he was (αὐτοδίδακτος) his own master in Painting, and took it up of himself, we can scarce suppose he could invent the painting of Scenes till very near that *Olympiad*.

whom she speaks of there, were not formed into a body, nor called by that name, till Olymp. cvi, 1, in Dionysius the Younger's time\*. She cannot therefore be more ancient than Olymp. cvi; but that she was a little younger, is plain from her Epigram † upon the Tomb of Rhintho the Tarentine, or, as she calls him, the Syracusian, her contemporary, who lived in the time of the first Ptolemy, about Olymp. cxiv†. Her mother's name was Theuphilis the daughter of Cleocha; as another Epigram of hers taught me, yet unpublished:—

Ἡρά τιμηέσσα, Λακείνιον ἃ τὸ θυῶδες  
Πολλακίς ἔβρανόθεν νισσομένα καθορῆς,  
Δέξαι βυσσινὸν εἶμα, τὸ τοι μετὰ παιδὸς ἀγαυᾶς  
Νοσσίδος ὕφρανεν Θεύφιλίς ἃ Κλεόχας.

In the MS. it is Θεύφιλης and we may observe, that even this too confirms it, that she was a Locrian, because she speaks of Λακείνιον for the famous Temple of Juno Lacinia was not far from Locri, in the neighbourhood of Crotona. She had a daughter called Melinna, as another MS. Epigram seems to show, though it is possible she may mean there another's daughter, and not her own; however, it deserves to be put here for its singular elegance:—

Αὐτομέλιννα τέτυκται· ἴδ' ὡς ἀγανὸν τὸ προσώπων  
Ἀμὲ ποτοπτάζειν μειλίχως δοκείει.  
Ὡς ἐτύμως θυγάτηρ τῇ μητρὶ πάντα ποτῶκει  
Ἡ καλὸν, ἔκκα πέλοι τέκνα γονεῦσιν ἴσα.

Αὐτομέλιννα, that is, Melinna herself, not her picture, it is so exactly like her; so αὐτοζῶη, αὐτοαλήθεια. In the MS. it is ἃ μὲ, but the true reading is ἀμὲ, Doric, for ἐμὲ for ποτῶκει, the MS. has it προσώκει but I have changed πρὸς into the Doric preposition ποτῖ. From the preterperfect tense of verbs the Dorians form a present; as from δέδοικα they make δεδόικω from δέδωκα, δεδόικω so that from προσ-εοίκε, “to be like,” as a picture is like the original, our Female Poet forms ποτ-εοίκω, and then contracts it ποτῶκω. So much was necessary to be said to make this Epigram intelligible. I return now to the Locrian dialect, which a Locrian Song, Λοκρικὸν ᾄσμα, in Athenæus δ, sufficiently proves to be the Doric:—

Μὴ προδῶς ἄμ' ἱκετεύω πρὶν καὶ μολὲν κεῖνον, ἀνίστω  
Μὴ κακὸν μέγα ποιήσης καὶ με τὴν δειλὰ κταν.  
Ἀμεία καὶ ἦδη τὸ φῶς, διὰ τὰς θυρίδας ἐκ ἐσορῆς;

So this passage ought to be read, and the version should be thus:—

“Ne prodas me, obsecro: prius quam ille veniat, surge,” &c. Sunt verba mulieris ad mœchum suum, ut surgere velit, priusquam vir domum redeat et ipsum deprendat. And it is now apparent what good reason Athenæus had to call the Locrian Songs μοιχικοί and we cannot doubt but he means the Locrians of Italy, if we consider what account he gives of the women of that place||. And now, to bring this argument to a conclusion, since it evidently appears that the Locrian language was Doric, without all question the Laws

\* Diod. p. 418. Strabo, p. 255. Justin. xxiii, 1.

† Suid. 'P6θ.

§ Athen. p. 697.

† Anthol. iii, 6.

|| Ibid. p. 516.



of that city were written in that dialect, as certainly as Solon's Laws, at Athens, were written in Attic. These of Zaleucus therefore are commentitious, because they are not in Doric, unless Mr. B. will be as zealous for "his King Zaleucus," as he is for "his Prince Phalaris," and contend that the King's Laws were *transdialected* as well as the Prince's Epistles.

I. This metaphor of *Τραγωδία* for solemnity and pomp, invites me to step out of my way a little, and to consider the Laws ascribed to Charondas; for we have there too the very same metaphor. Diodorus speaks prolixly of these Laws\*, and the proœmia of them are reckoned in Stobæus; where, among others, we have this, "That a man who is a slave to riches ought to be despised as one of a mean spirit, καὶ καταπληττόμενος ὑπὸ πτημάτων πολυτελῶν καὶ βίᾳ ΤΡΑΓΩΙΔΟΥΜΕΝΟΥ, since he is smitten so much with wealth, and a sumptuous and pompous life†." This, as I observed already, is the very same figure of speech with that in Zaleucus, and is borrowed from the costly and gaudy ornaments of the Stage. Now the Laws of the Thurians were made at Olymp. LXXXIV; which was the time when that colony was planted; but I hardly think that this metaphor of *Τραγωδία* for magnificence and pomp was so early in use as at Olymp. LXXXIV. At that time Æschylus was newly dead, Sophocles was in his prime at LIV years of age, and Euripides had just entered upon the province of Tragedy. Now the last of these Poets was so far from giving occasion to this metaphor, by the rich ornaments of his Scenes and Actors, that he was noted for the quite contrary way, as introducing his heroes in mere rags. So Æschylus accuses him in Aristophanes's *Ranæ* ‡:

ὦ πτωχοποιεῖ καὶ ῥακισυρράπτῳ.

And the Comedian himself, in another of his Plays, most pleasantly rallies him upon the same account §; and reckons up five of his shabby Heroes that gave names to as many of his Tragedies—Cæneus, Phoenix, Philoctetes, Bellesphontes, Telephus. It is true, it appears from this very ridiculing of Euripides, that the other Tragedians were not guilty of the same fault of bringing beggars upon the Stage; but, however, even the persons that they introduced were not clad so very gorgeously as to make Tragedy become a metaphor for *sumptuousness*; for money was at that time a scarce commodity in Greece, especially at Athens ||, and the people were frugal; so that they had not much to lay out upon ornaments for the Stage, nor much inclination had they had it. Nay, we are sure, that for a hundred years after the beginning of the Thurian government, the expense and furniture of Tragedy was very moderate; for Demosthenes, in his action against Midias ¶, which was made Olymp. CVII, 4, has informed us that the charge of a Tragic Chorus was MUCH LESS than that of the Chorus of Musicians, which usually performed too at the same Festivals of Bacchus. *Τραγωδοῖς*, says he, *κεχρηγμένε ποτε ἄτος ἐγὼ δὲ Αὐληταῖς ἀνδράσι*. Καὶ ὅτι τῷτο τὸ ἀνάλωμα ἐκείνης τῆς δαπάνης πολλῶ πλεῖον ἐστίν, εἰδείς ἄγνοεῖ δῆπερ i. e. "Midias was once the Furnisher of Tragic Chorus; but I, of a Chorus of Musicians; and there is

\* Diod. p. 79 to 84.

† Stob. Serm. 42.

‡ Arist. *Ran.* p. 164.

§ Id. *Acharn.* p. 279, 280.

|| Cic. *Tuscul.* v, 32.

¶ Dionys. Halic. de Demosth.

nobody but knows that the expense of this is MUCH GREATER than the charge of that \*." And yet the cost even of a Music Chorus was no very great matter, as we gather from this, that Demosthenes alone bore it all, and voluntarily too. It is true, he magnifies it as much as he can; and questions whether he should call it *generosity* or *madness* in himself, to undertake an expense above his estate and condition †; but we ought to receive this as a cast of his rhetoric; for, to be sure, he would never undo himself by taking an office which nobody forced upon him. But another Orator, Lysias, a little ancients than he, has given us a punctual account of the several expenses of the Stage. "When Theopompus," says he, "was Archon (Olymp. xcii, 2), I was furnisher to a Tragic Chorus; and I laid out xxx Minæ. Afterwards I got the victory with the Chorus of Men, and it cost me xx Minæ. When Glaucippus was Archon (Ol. xcii, 3), I laid out viii Minæ upon the Pyrrichists. Again I won the victory with the Chorus of Men; and with that and the charge of the Tripus, I expended i Minæ. And when Diocles was Archon (Olymp. xcii, 4), I laid out upon the Cyclian Chorus iii Minæ (a). Afterwards, when Alexias was Archon (Olymp. xciii, 4), I furnished a Chorus of Boys, and it cost me above xv Minæ. And when Euclides was Archon (Olymp. xciv, 2), I was at the charge of xvi Minæ upon the Comedians, and of vii upon the young Pyrrichists ‡." Now an Attic Mina being equivalent to three pounds of English money, it is plain from this passage of Lysias, that the whole charge of a Tragic Chorus did but then amount to xc pounds sterling. By the way, I shall correct a fault in the Orator Isæus §: Οὗτος γὰρ τῇ μὲν φουλῇ εἰς Διονύσια χορηγήσας, τέταρτος ἐγένετο, τραγωδοῖς δὲ καὶ πυρρίχισταῖς ὅσπας. —Correct it τέταρτος ἐγένετο τραγωδοῖς καὶ πυρρίχισταῖς ὅσπας ||. "This man," says he, "being to furnish our Choruses at the Festivals of Bacchus, did it so meanly, that in the Tragic Chorus he came but the fourth; and in the Pyrrichists he was last of all." And now I refer it to the Reader, whether, considering this true account of the small charge of a Tragic Chorus, even in Lysias and Demosthenes's time, he can think it probable that at the lxxxivth Olympiad the Tragic ornaments were so famous for their richness as to give rise to the metaphor of *τραγωδία* for sumptuousness, especially in Italy, where perhaps at that time no Tragedy had ever been acted. I must own, it seems to me a very unlikely thing that this metaphor should so quickly obtain, even in common conversation, much less be admitted into a body of Laws, where the language ought to be plain and proper, and where any metaphor at all makes but a very bad figure, especially a new one, as this must needs be then, which perhaps could not be understood, at first hearing, by one half of the citizens. It is true, when Tragedy was propagated from Athens into the courts of Princes, the splendour of the Tragic Chorus was exceedingly magnificent, as at Alexandria and Rome; &c. which gave

\* Demosth. c. Midiam p. 362.

† Ibid. p. 336.

‡ Lysias, in "Απελ. Δωροδοκίας."

§ P. 54.

|| One may correct it also Πυρρίχαις, which comes to the same thing (a).

(a) Addend. p. 545.

(a) Dr. Bentley probably wrote ccc Minæ, as it is in Lysias, quoted by Meursins. The printer changed this into iii Minæ.—Mus. Crit. v. 84.



occasion to that complaint of Horace's, that the show of Plays was so very gaudy, that few minded the words of them \* :—

"Tanto cum strepitu ludi spectantur, et artes  
Divitiæque peregrinæ: quibus oblitus Actor  
Cum stetit in scena, concurrat dextera lævæ.  
Dixit adhuc aliquid? Nil sane. Quid placet ergo?  
Lana Tarentino violas imitata veneno."

And in another place; he says †, the Tragic Actor was

"Regali conspectus in auro nuper et ostro."

It is no wonder, therefore, that in those ages *Τραγωδία* might be used metaphorically, to signify riches and splendour; and so Philo, and Lucian, and some others, use it; but I do not find any example of it within a whole century of the date of Charondas's Laws.

II. 1. But this objection will be much more considerable if Charondas really lived before the original of the Thurian government, and even before Æschylus himself, the first inventor of Tragic ornaments; for it will then be of equal force against Charondas's Laws as against those of Zaleucus: Theodoret tells us ‡ "that Charondas is said to have been the first Lawmaker of Italy and Sicily:" and if this be true, he must be senior to Zaleucus himself, and before the very name of Tragedy, much more before the use of this metaphor taken from it; or, if we allow of their reckoning §, that make Charondas the Scholar of Zaleucus, it is more than enough to our present purpose; for they supposed his Master Zaleucus to have been contemporary with Lycurgus the Spartan; by which account they must place Charondas cc years before Thespis. Nay, even according to Eusebius, Zaleucus's Laws bear date above cc years before the founding of Thurii, and above c years before the original of Tragedy. But we have a better authority than these; I mean Heraclides, in his Book of Governments; who informs us ||, "That the Rhegians of Italy were governed by an aristocracy; for a thousand men, chosen out according to their estates, managed every thing; and their Laws were those of Charondas the Catanian; but Anaxilas the Messarian made himself Tyrant there." Which account is confirmed in the main by Aristotle, when he says "The oligarchy of Rhegium was changed into a tyranny by Anaxilas ¶." Here, I conceive, Heraclides has very plainly asserted that Charondas's Laws were made before the time of Anaxilas; but we are sure this Anaxilas died at Olymp. LXXVI. 1, after he had reigned at Rhegium and Messina XVIII years at the least, which commence from Olymp. LXXI. 3. / Now the first victory that Æschylus won at the Stage, was at Ol. LXXIII. 3. \*\*; and we may fairly suppose, because he never got the prize till then, that he had not invented Scenes and Machines, and the other ornaments before. If Charondas's Laws, therefore, were made but the very year that Anaxilas usurped the government, yet they are older by VIII years than the original of Tragical Scenes. But, without question, Charondas's form of government had been a good while in Rhegium before Anaxilas subverted it; for the city had been built then cc years; and the very account in Heraclides clearly implies that the aristocracy was of some continuance.

\* Hor. Ep. ii. 1. † Id. in Arte Poët.

‡ Theodoret. c. Græc. Serm. 9.

§ In Arist. Pol. ii. 12.

|| Heraclid. de Polit.

¶ Nijusis ἑκράντο τοῖς Χαρωνδίου τοῦ Κιτάνου.

¶ Arist. Pol. v. 12.

\*\* Marm. Arund.

## THEATRE OF THE GREEKS.

## PART I.

## THESPIS TO EURIPIDES.

## THESPIS.

ALTHOUGH Thespis has already occupied so large a space in the two preceding Dissertations of Dr. Bentley, yet as some of the positions therein advanced have not met with universal assent, it may be proper to notice what arguments have been adduced against them.

Dr. Bentley's chief positions are, that

Thespis — Was the Inventor of Tragedy ;  
Committed nothing to writing ;  
That his pieces were all Satyric ;  
That his latest period was Olymp. LXI.

The first two stand uncontroverted : but as some ingenious arguments are brought against the last two by Mr. W. Schneider, in his Treatise "*De Originibus Trag. Græc.*" in which he has embodied the sum and substance of most previous objectors, a portion of his Chapters IV and V concerning Thespis; and the nature and genius of his Fables, is here inserted.

## CAP. IV.

"Thespis was a native of Icaria, a village in Attica, which is thus alluded to by Athenæus, lib. ii, c. 3. *Ἀπὸ μέλης καὶ ἡ τῆς κωμωδίας καὶ ἡ τῆς τραγῳδίας εὗρεσις ἐν Ἰκαρίῳ τῆς Ἀττικῆς εὐρέθη, καὶ κατ' αὐτὸν τὸν τῆς τραγῳδίας καιρὸν. ἀπ' οὗ δὴ καὶ τραγῳδία τὸ πρῶτον ἐκλήθη ἡ κωμῳδία.* The precise date of the birth of Thespis cannot be ascertained, although all ancient Writers agree that he flourished about Olymp. LX, and was contemporary with Solon and Pisistratus. Nothing is known of his father, and little of himself. The Arundel Marble, composed, as Bentley has shewn, Olymp. cxxix, in the time of Ptolemy Philadelphus, about cclx years B. C., declares Thespis to be the first who exhibited Tragedy. To this testimony may be added the words of Athenæus, lib. i, c. 19. *Φασὶ δὲ καὶ οἱ ἀρχαῖοι ποιηταί, Θέσπις, Πρατῖνας, Καρύνος, Φρυγῆχος ἀρχηστῆραι ἐκαλοῦντο, διὰ τὸ μὴ μόνον τὰ ἑαυτῶν δράματα ἀναφέρειν εἰς ἀρχὴν τοῦ χοροῦ, ἀλλὰ καὶ ἔξω τῶν ἰδίων ποιημάτων διδάσκειν τοὺς βαυλομένους ἀρχεῖσθαι,* and the two Epigrams of Dioscorides, already noticed



by Bentley. (Vide Age of Tragedy.) Plutarch also, in his Life of Solon, cap. 29, is express in vindicating the claim of Thespis to the honour of this Invention: Ἀρχομένων δὲ τῶν περὶ Θεσπιν ἤδη τὴν τραγωδίαν κινεῖν, καὶ διὰ τὴν καινότητά τοὺς πολλοὺς ἀγοντος τοῦ πράγματος, οὕτω δὲ εἰς ἀμιλλαν ἐναγωνίον ἐξηγμένου, φύσει, κ. τ. λ. This may be confronted with that passage in Diogenes Laërtius, i, 59: καὶ (Solon) Θεσπιν ἐκώλυσε τραγωδίας ἀγεῖν τε καὶ διδάσκειν, ὡς ἀνωφελεὶ τὴν ψευδολογίαν· which words must be referred to the origin of Tragedy, of which he elsewhere makes mention: ὥσπερ δὲ, (he says,) τὸ παλαιὸν ἐν τῇ τραγωδίᾳ πρότερον μὲν μόνος ὁ χορὸς διεδραμάτιζεν, ὕστερον δὲ Θεσπὶς ἕνα ὑποκριτὴν ἐξέϋρεν ὑπὲρ τοῦ διαναπαύεσθαι τὸν χορὸν, κ. τ. λ. Suidas, lastly, with other Lexicographers, accedes to the common opinion: Θεσπὶς, Ἰκαρίου, πόλεως Ἀττικῆς, τραγικὸς ἐκκαίδεκατος ἀπὸ τοῦ πρώτου γενομένου τραγωδιοποιοῦ Ἐπιγένους τοῦ Σικωνίου τιθέμενος. Ὡς δὲ τινες, δεῦτερος μετὰ Ἐπιγένην. ἄλλοι δὲ αὐτὸν πρῶτον τραγικὸν γενέσθαι φασί, κ. τ. λ.

The Roman writers also agree with the Greek in this respect, in proof of which it is only necessary to appeal to the well known lines of Horace:

“Ignotum tragicæ genus invenisse Camenæ  
Dicitur, et plaustris vexisse poemata Thespis  
Qui canerent, agerentque peruncti facibus ora.”

## CAP. VI.

### *Of the Nature and Genius of the Fables of Thespis.*

The difficulty of this inquiry will readily be understood by whoever considers that the Fables of Thespis are no longer remaining, and that the opinions of the antients concerning them, are partly irreconcilable with probability, partly somewhat obscure. All modern writers, however, have collected from them so much, that the arguments of those Fables were scarcely removed from the levity of the Satyric. Admitting this to be partly true, they appear to have been so far mistaken, as to imagine, while engaged in disquisitions as to the origin of Tragedy, that Thespis himself never improved upon his first attempts, which is very unlikely; since during his Theatrical career he had ample time to correct, in some degree, the rudeness of form which it derived from its birth. He was without doubt the first who stripped the Chorus of their Satyric garb, and connected them more closely with the Actor. For to him appertains that celebrated proverb, Οὐδὲν πρὸς τὸν Διόνυσον, in the explication of which by the antients, is comprised a short history of Tragedy. As all explications, however, are derived from one source, perhaps from Chamælion, it will be sufficient to give it in the words of a single Author, Zenobius, who writes—Τῶν χορῶν ἐξ ἀρχῆς εἰδισμένων διθύραμβον ἄδειν εἰς τὸν Διόνυσον, οἱ ποιηταὶ ὕστερον ἐκδάντες τὴν συνήθειαν ταύτην, Διάντας καὶ Κενταύρους γράφειν ἐπεχείρουν· ὅθεν οἱ δεινόμενοι σκώπτοντες ἔλεγον. Οὐδὲν πρὸς τὸν Διόνυσον· διὰ γοῦν τοῦτο τοὺς Σατύρους ὕστερον ἔδοξεν αὐτοῖς προσιδάγειν, ἵνα μὴ δοκῶσιν ἐπιλανθάνεσθαι τοῦ θεοῦ. By others, this proverb is referred to Epigenes the Sicyonian; the greater number of Authors, however, assign it to Thespis. Plutarch places it in the time of Phrynichus and Æschylus, when he says that these were the first who introduced upon the Stage the history and misfortunes of Heroes; so that before their time all Tragedy would be Satyric, consisting of no other argument than Bacchus and the Satyrs. But to neither of these (Phrynichus and Æschylus) is the proverb to be referred, but rather to Thespis, according to the authority of

Chamælion, who seems to have entertained the same opinion, as would appear from the explication of the proverb by Suidas. This Chamælion was a Scholar of Aristotle's, and distinguished for his antiquarian researches; so that even Bentley, moved by so great authority, was brought to declare, that Thespis was in some way or other concerned in the innovation, whether as the last who used Satyric Fables, or the first who neglected them. The passage of Plutarch he allows to be against this account, but at the same time it is more than counterbalanced by Chamælion's sanction. Another reason which I have for this opinion, is founded upon the fragments which bear the name of Thespis as their Author. These Bentley has clearly proved to be forgeries, and the fragments of pieces written by Heraclides; concerning whom Diogenes Laërtius, lib. v, 92, thus expresses himself—*Φησὶ δ' Ἀριστοτέλης ὁ μουσικὸς καὶ τραγωδίας αὐτὸν ποιεῖν, καὶ Θεσπιδος αὐτὸς ἐπιγράφειν. Χαμαιλέων τε τὰ παρ' ἑαυτῷ φησὶ κλέψαντα αὐτὸν, τὰ περὶ Ἡσιόδου καὶ Ὀμήρου γράφαι.* That Heraclides was a Plagiarist, is therefore evident both from the testimony of Aristoxenus and Chamælion. Of all the writings of this Author, nothing has come down to us but a few fragments, which are as follows:—

Ἴδε σοι σπένδω ΚΝΑΞΖΒΙ τὸ λευκόν

Ἀπὸ θηλαμόνων θλίψας κνακῶν

Ἴδε σοι ΧΟΥΠΤΗΝ τυρὸν μίξας

Ἐρυθρῷ μέλιτι κατὰ τῶν σῶν, Πάν

Δικέρως, τίθεται βωμῶν ἀγίων

Ἴδε σοι βρομίου αἶθοπα ΦΛΕΓΜΩ,

Δείξω.\*

This has been preserved by Clemens Alexandrinus, Strom. v, and comprehends in the artificial words, Κναξζβι, Χούπτης, Φλεγμῷ, Δρόψ, the twenty-four letters of the Greek Alphabet. But in the time of Thespis the number of the Greek letters was not completed; for Epicharmus and Simonides, who increased the number, were later than Thespis.

Another fragment is cited by Plutarch,

Ὅρᾳς, ὅτι Ζεὺς τῷδε πρῶτευει θεῶν, κ. τ. λ.

And a verse by Julius Pollux, from the Pentheus of Thespis,

Ἐργῳ νόμιζε νευρίδας ἔχειν ἐπενδύτην,

Where for νευρίδας ἔχειν, Bentley corrects νεβρίδ' ἔχειν.

The Fables of Thespis have undoubtedly perished, yet the names of some of them, besides the Pentheus, have been preserved by Suidas: viz. Ἀβλα, Περίου ἢ Φορβάς, Ἰερεῖς and Ἡθεοί. Even these names, however, are suspected by Bentley, and assigned to Fables of Heraclides, because they exclude the Satyric Choruses. This opinion he supports by appealing to Casaubon, whose words are (De Satyr. p. 157), “Tamen inter fabulas, quæ Thespidi adscribuntur, nulla est, quæ Satyrica fuisse videatur. Πενθεύς

\* For an interpretation of these artificial words, κναξζβι, κ. τ. λ. consult Bentley's Letter to Mills, and the extract there given from the Oxford MS. of Porphyry the Philosopher.



quidem tale quid imprimis indicare videtur, sed observatum est, veteres poetas nunquam induxisse Satyros cum Pentheo." My opinion nevertheless is, that these are genuine titles of Fables of Thespis, which Heraclides would skilfully adopt, in order to ensure the success of his own forgeries; and he might at the same time, perhaps, have interwoven with his own compositions, portions of the Fables of Thespis himself. For in the time of Aristophanes, the verses of Thespis were still in existence, as that passage in the *Vespæ*, 'Ο γάρ γέρων—v. 1470, clearly proves. Now from these fragments, it is evident that the Fables of Heraclides approached the form of later Tragedies, and consisted of serious and doleful arguments; from which circumstance it should seem that some of those of Thespis were of a similar cast, for, otherwise, Heraclides must have been destitute of common sense to have attempted to pass off his own as genuine pieces of Thespis.

For these reasons, I incline to the opinion, that the Fables of Thespis were not all Satyrical.

All things which have come down to us, concerning Thespis, being well considered, it would seem that Tragedy through him underwent three changes; two of which relate to the period of Solon, and the third to that of the Pisistratidæ. What the first of these changes was, is evident from the nature of the Satyric Choruses. The Chorus having sung the Dithyramb, and uttered their extemporal effusions, Thespis, when they were fatigued by exertion, came forward himself and relieved the singers, by relating and gesticulating some story, which undoubtedly had Bacchus as its subject. Shortly after, which was the second change, he began to act the parts of heroes, either retaining the chorus of Satyrs or introducing them in another garb. This is clearly pointed out by a passage of Laërtius, in his *Life of Solon* (lib. i, 59, 60), Καὶ Θέσπιν ἐκώλυσε τραγωδίας ἀγειν τε καὶ διδάσκειν, ὡς ἀνωφελῆ τὴν ψευδολογίαν. ὅτ' οὖν Πεισίστρατος ἑαυτὸν κατέτριψε, ἐπέειπεν μὲν ἔρη ταῦτα ρῆναι. If these words are coupled with two other passages of Plutarch, in his *Life of Solon*, it will be evident that Thespis represented Ulysses as unwilling to join the expedition against Troy, or as endeavouring to deceive his enemies by feigning madness. The words of Plutarch are these: Φύσει φιλήκοος ὦν καὶ φιλομαθὴς ὁ Σόλων—θεάσατο τὸν Θέσπιν αὐτὸν ὑποκρινόμενον, ὥσπερ ἔθος ἦν τοῖς παλαιοῖς. Μετὰ δὲ τὴν θεῶν προσαγορεύσας αὐτὸν, ἡρώτησεν, εἰ τοσούτων ἐναντίον, οὐκ αἰσχύνεται τηλικαῦτα γευδόμενος. Φήσαντος δὲ τοῦ Θέσπιδος, μὴ δεινὸν εἶναι τὸ μετὰ παιδίας λέγειν τὰ τοιαῦτα καὶ πράσσειν, σφόδρα τῇ βασιλείᾳ τὴν γῆν ὁ Σόλων πατάξας. Ταχὺ μὲντοι τὴν παιδίαν, ἔρη, ταύτην ἐπαινοῦντες καὶ τιμῶντες εὐρήσμεν ἐν τοῖς συμβολαίοις. And a little further on he says, Ἐπεὶ δὲ κατατρώσας αὐτὸς ἑαυτὸν ὁ Πεισίστρατος ἦκεν εἰς ἀγορὰν ἐπὶ ζεύγους κομιζόμενος, καὶ παρῆυε τὸν δῆμον ὡς διὰ τὴν πολιτείαν ὑπὸ τῶν ἐχθρῶν ἐπιβεβουλευμένος, καὶ πολλοὺς εἶχεν ἀγανακτοῦντας καὶ βιάοντας, προσελθὼν ἐγγὺς ὁ Σόλων καὶ παραστάς. Οὐ καλῶς, εἶπεν, ὦ παῖ Ἰσποκράτους, ὑποκρίνῃ τὸν Ὀμηρικὸν Ὀδυσσεῆα.

This second change appears to have taken place about Olymp. LIV; from which period, until Olymp. LXI, Thespis ceased to exhibit Fables, being restrained from so doing by the law enacted by Solon, as Diogenes Laërtius says, and to which law Pisistratus is reported to have been unfriendly. But as soon as the Pisistratidæ had obtained the chief power, Thespis doubtlessly introduced a third change, exhibiting Tragedy under a more perfect form, and contending with other Poets for the Tragic prize. Among the competitors for this honour, Phrynichus would be one, being then about thirty years of

age. The Pulpitum, or that part where the actors stood, would be enlarged and better decorated, and the deeds of heroes represented before the spectators with the accompaniments of flutes and dances. The Arundel Marble clearly shows that the Dramatic contest appertained to the age of Thespis, to which testimony may be added the following passage from the *Vespæ*, v. 1470 :

Ὁρχούμενος τῆς νυκτὸς οὐδὲν ταύεται  
 Ἦ' ἀρχαῖ' ἔκειν' οἷς Θέσπιδις ἡγωνίζετο.

It is manifest that, by such contests, Dramatic Poetry would, in a short time, make great advances ; and at this period perhaps, it was, that Thespis exhibited those pieces, of which now only the names are extant, and from which, if I am not mistaken, the above-mentioned fragment, preserved by Clemens Alexandrinus, is extracted. As to that argument against it, from the letters not having at that time been increased to the number of twenty-four, it is not sufficiently made out, so as to overthrow this opinion. When Thespis first exhibited, the number of the letters was not complete ; but in his later representations, after a lapse of twenty-five years, he would use these characters, since the number was then perfected ; for at Olymp. lxi, Simonides, their inventor, was sixteen years of age. This, however, was not the latest period of Thespis, as Bentley persuades himself, but only that in which he first, perhaps, entered the Dramatic contest ; for in Olymp. lxvii, according to Suidas in his testimony of Phrynichus, he gained a victory. The words, Ἐνίκα τοίνυν ἐπὶ τῆς ξξ' Ὀλυμπιάδος, I refer to Thespis, and not to Phrynichus, in which I am supported by the laws of grammatical construction. The whole passage of Suidas is as follows : Φρύνικος Πολυφράδμονος — μαθητὴς Θεσπιδος, τοῦ πρώτου τὴν τραγικὴν εἰσενέγκαντος· ἐνίκα τοίνυν ἐπὶ τῆς ξξ' Ὀλυμπιάδος. οὗτος δὲ πρῶτος ὁ Φρύνιχος γυναικῶν πρόσωπον εἰσήγαγεν ἐν τῇ σκηνῇ. At this period, all the letters were invented, I therefore subscribe to the opinion of those who vindicate the claim of Thespis to the above-mentioned fragment.



## PHRYNICHUS.

THE account of Phrynichus given by Dr. Bentley in the preceding pages, being so ample as to leave little more to be collected on the subject, it only remains to subjoin such testimonies of the Ancient writers concerning him, some of which are not noticed in the Dissertation, as not being connected immediately with the point he wished to establish; while others are referred to, without being quoted. According to Suidas: Φρύνιχος, Πολυφράδμορος, ἢ Μινύρου, οἱ δὲ, Χοροκλέους, Ἀθηναῖος, τραγικὸς, μαθητὴς Θεσπίδος, κ. τ. λ. οὗτος δὲ πρῶτος ὁ Φρύνιχος γυναικεῖον πρόσωπον εἰσήγαγεν ἐν τῇ σκηνῇ, καὶ εὐρετὴς τοῦ τετραμέτρου \* ἐγένετο καὶ παῖδα ἔσχε τραγικὸν Πολυφράδμονα τραγωδίαι δὲ αὐτοῦ εἰσὶν ἑννέα αὗται. Πλευρώνιαι, Αἰγυπτιοὶ, Ἀκταίων, Ἀλκυστις, Ἀνταῖος, ἢ Λίβυες, Δίκαιοι, Πέρσαι, Σύνθωκοι, Δαναῖδες.

To these may be added from the Scholiast on Aristophanes Vesp. v. 220. Ἀλῶσις Μιλήτου and Φοίνισσαι. That Suidas should have omitted to notice the first, is somewhat curious; the last is supposed to be only another title for the Πέρσαι: the Δίκαιοι and Σύνθωκοι probably belong to the Comic Poet of the same name. Kuster, in his Index to Aristophanes, ascribes the following to Phrynichus the Tragic Poet, viz. Ἀνδρομέδα, Ἐπιάλτης, Ἡριγόνη, Κρόνος, Πυρρίχαι, Σάτυροι. With respect to Ἐπιάλτης, Kuster appears to be in error, since the Scholiast (Aves 1297) commends this fable, together with those of other comic poets, Metagenes, &c. The same may be said of the Κρόνος and the Σάτυροι, the following fragment of the former, preserved in the Sch. ad Aves, v. 988, sufficiently proves its comic origin:—

Ἄνῃ χορεύει, καὶ τὰ τοῦ θεοῦ καλὰ.  
Βούλει Διοπεῖθι μεταδραμῶ καὶ τύμπανα.

Phrynichus was older than Æschylus, and contemporary with him during a part of his theatrical career.—Sch. ad Ran. v. 940. Νῦν δὲ Φρύνιχον λέγουσι τὸν τραγωδίας ποιητὴν· τοῦτον δὲ ἐπαινοῦσιν εἰς τὴν μελοποιίαν, κ. τ. λ. ἦν δὲ πρὸ Αἰσχύλου.

It is pretty generally allowed that Phrynichus and Æschylus were the first who forsook the ludicrous style, and became the inventors of serious Tragedy; yet while Æschylus is universally regarded as the father of Tragedy, the merits of his successful competitor, Phrynichus, do not seem to have been duly appreciated. It is sufficiently probable, that his piece, entitled Μιλήτου ἄλῳσις, must have been something beyond a rude attempt at Tragedy, to have

\* Suidas is deceived when he attributes to Phrynichus the invention of the tetrameter, as Dr. Blomfield clearly points out in his Preface to the Persæ, p. xv. "Ratio autem, cur tetrametri trochaici in Persis frequentiores interserantur, haud absurda reddi posset, imitatio tragiæ Phryniceæ, si verum esset id quod tradit Suidas, Phrynichum tetrametri inventorem fuisse; quo quidem re ipsa nihil falsius esse potest, quum diu ante Phrynichum istiusmodi versibus usi sint Archilochus et Solon, et, quod Aristoteles tradere videtur, omnes ante Æschylum tragici."

produced that effect which it did upon the spectators \*. It is also probable that the representation was exhibited on a Stage of a very different kind from that used by Thespis : and the expression of Herodotus on this subject seems to contradict the assertion of Horace.—

“ Post hunc (Thespin) personæ pallaque repertor honestæ  
Æschylus et modicis instravit pulpita tignis.”—Art. Poet. v. 278.

The account given by Herodotus is as follows:—‘*Ἀθηναῖοι μὲν γὰρ δῆλον ἐποίησαν ὑπεραχθέντες τῇ Μιλήτου ἀλώσει, τῇ τε ἄλλῃ πολλαχῇ, καὶ δὴ ποιήσαντι Φρυγίῳ δρᾶμα Μιλήτου ἀλωσιν, καὶ διδάξαντι, ἐς δάκρυα τε ἔπεσε τὸ θέητρον, καὶ ἐξημίωσαν μιν, ὡς ἀναμήσαντα οἰκητὰ κακῶ, χιλίησι δραχμῇσι.* Lib. vi, c. 21. So Tzetzes ad Hesiod. *Ἔργ.* v. 414, where the same account is given, and the word *θέητρον* made use of; which certainly seems to favour the opinion that the *plaustra* of Thespis were no longer in being, and that some approaches towards a regular Stage were made in the time of Phrynichus.

The Chorus in the *Μιλήτου ἀλωσις* most likely consisted of captive Milesian women; as in the *Φοίνισσαι* it most probably did of Phœnician women †. These, Mr. Schneider supposes, would represent the widows of those slain at the taking of Miletus. The Chorus ceasing, the chief men of the city would advance upon the Stage, and recount their past and present miseries. This part of the representation Mr. Schneider imagines to have been performed by a single actor personating a variety of characters.

Phrynichus obtained the Tragic Prize with his *Φοίνισσαι*, Olymp. LXXVI. Adverting to this circumstance, Mr. Schneider, who labours to procure greater honours for the Dramatic Authors prior to Æschylus than what many are disposed to admit, takes an opportunity to contend that he who had Æschylus for a rival, and over whom he was victorious, must have possessed dramatic merits of a very distinguished character. After citing the passage from Plutarch’s Life of Themistocles, in which his victory is commemorated, (*Θεμιστοκλῆς Φρεάριος ἐχορήγει, Φρύνιχος ἐδίδασκειν, Ἀδείμαντος*

\* The learned Editor of Æschylus in the above mentioned Preface to the *Persæ*, thus expresses himself: “ Hujus autem Phrynichi præ cæteris ἀντιδιδασκάλους æmulus fuisse videtur Æschylus, —quin et verisimile est ne ipsum quidem Phrynichum heroica aut lugubria in fabulis suis tractasse nisi ab Æschylo eductum. Namque hujusmodi dramata in scenam primum, induxisse, et ridiculas tragediæ nugæ seriis mutasse, luculenter probat Aristophanes Ran. 1004.

‘*Ἄλλ’ ὦ πρῶτος τῶν Ἑλλήνων πυργώσας ῥήματα σιμνά  
Καὶ κοσμήσας ΤΡΑΓΙΚΟΝ ΔΗΡΟΝ.*

—Æschylus autem primum, ut videtur, pro corona certavit Ol. LXX. 1. Ejusdem tetractæridos anno quarto, ut par est conjicere, Phrynichus *Μιλήτου ἀλωσιν* docuit; quam calamitatem tanto cum artificio illustravit, ut universus populi consensus in lacrymas effusus sit: poeta vero mille drachmas mulctatus est.—Quod si verum sit istud, ex deperdito auctore a Suida traditum, videlicet Phrynichum præmium tragediæ reportasse Ol. LXVII. 1. per tragediam non erit intelligendum grave istud ac sublime poeseos genus, quod quum primus Æschylus introduxisset, jure eum Athenienses, quasi πατέρα τῆς τραγωδίας suspicere solebant, ut ait Philostratus in Vita Apollonii, VI. 6, &c.”

† “ De choro Phrynichi nihil certi definiri potest: minime tamen absurdum esset conjicere, illum fuisse ex mulieribus Phœnissis constitutum, istorum Phœnicum uxoribus, qui Xerxis jussu post pugnam Salaminiam decollati erant.—Ib. IX.”



ἤρχεν,) he observes that Æschylus himself was accused of having pilfered from the Tragedies of Phrynichus, and cites the following from Aristophanes :

‘Ἄλλ’ οὖν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλοῦ

\*Ἠνεγκον αὐτῷ, ἵνα μὴ τὸν αὐτὸν Φρύνιχῳ

Λειμῶνα Μουσῶν ἱερὸν ὀφθεῖν δρεπῶν.—Ran. 1334.

In which words Æschylus attempts to exculpate himself from the charge of plagiarism, which does not appear to have been made without foundation ; for Glaucus, who wrote on the subject of the Fables of this Tragedian, has boldly asserted, as the Author of the Argument to the Persæ tells us, that this Play was pilfered from those of Phrynichus\*.

In two departments of the scenic art Phrynichus appears to have been eminently successful ; in his Songs (μέλεσιν), and his Dances (ὄρχήσειςιν). In the Birds, the following honourable testimony is given of him :—

\*Ενθεν ὥσπερ ἡ μέλιττα

Φρύνιχος ἀμβροσίῳ

Μελέων ἀπεβόσκετο καρπὸν αἰὲ

Φέρων γλυκεῖαν ψῆδην.—v. 750.

On this passage the Scholiast remarks : ὁς (Φρύνιχος) ἐπὶ μελοποιίας θαυμάζετο. See also ad Ran. v. 940. 1334.

\* “ Par est credere Phrynichum diem ante obiisse quam Æschyli fabula (Persæ) docta sit, nec tamen idcirco credibile est illius scrinia hunc aperte compilasse ; nec usque adeo premenda est significatio vocis παραπαιῶσθαι. Euripides Penthei fabulam eodem modo quo Æschylus tractavit, et nihil nisi nomen mutavit, ut ait scriptor argumenti ad Bacchas.—Æschylus autem non adeo inventione pauper erat, ut Phrynichi fabulas recoqueret.”—Ib. X.

## PRATINAS.

EUSEBIUS in his Chronicles, as well as other Authors, assures us that Pratinas flourished about Ol. LXX. Much of the little information which we possess concerning him, is founded in Suidas, whose words are:—*Πρατίνας Πυρρώνιδου ἡ Ἐγκωμίου, Φλιασιος, ποιητῆς τραγωδίας ἀντιγωνίζετο δὲ Αἰσχύλῳ τε καὶ Χοίριλῳ ἐπὶ τῆς Ὀλυμπιάδος, καὶ πρῶτος ἔγραψε σατύρους. ἐπιδεικνυμένου δὲ τούτου συνέβη τὰ ἱκρία, ἐφ' ὧν ἐστήκεισαν οἱ θεαταὶ, πεσεῖν, καὶ ἐκ τούτου θεάτρον ἀποδομήθη Ἀθηναίοις. Δράματα μὲν ἐπέδειξετο ὧν σατυρικὰ λβ'. ἐνίκησε δὲ ἀπαξ.*

Dr. Blomfield, in his Preface to the Persæ, considers it doubtful whether he ever exhibited Tragedy at all; and it is remarked by the same authority, in No. V. of the Museum Criticum, that Pratinas confining himself to ludicrous fables, while Phrynichus and Æschylus adopted doleful stories, and being the first who committed his pieces to writing, gave occasion to his being considered as the Inventor of the Satyric Drama. Schneider considers the words of Suidas to refer to those Satires which were afterwards composed by the Tragedians, and that Pratinas enjoys the reputation of being the Inventor of this species of Drama, from the circumstance of his having improved upon the rude essays of its first origin. There were not wanting some, however, who confounded the Satires of Pratinas with those more antient farces, from which the Phliasians took occasion to assert their claim to the Invention of Tragedy. Dioscorides seems to have been of the same opinion, as may be collected from his two following Epigrams upon Sophocles. Anthol. Gr. 1, 2.

Τύμβος οὗ ἐστ' ὧ νῆρωπε, Σοφοκλῆος, ὃν παρὰ Μουσῶν  
 ἱρὴν παρθεσίην, ἱερὸς ὧν, ἔλαχεν.  
 Ὅς με τὸν ἐκ φλιούντος, ἔτι τρεῖς ὅλον πατέοντα  
 Πρίνιον, ἐς χρυσεὸν σχῆμα μεθηρμόσατο,  
 Καὶ λεπτὴν ἐνέδυσεν αἰλουργίδα, κ. τ. λ.

Of this Epigram Salmasius gives the following illustration: “Bacchus viatorem alloquitur: Tumulus hic est Sophoclis, o homo, quem musæ mihi sacræ virgines sacro ipsi ac divo (leg. ἱρῶν παρθενίην ἱερὸς ὧν) custodiendum mandarunt. Ille me Phliunte profectum, ad huc sentes et rubos inambulantem, et ex acerno stipite properanti falce edolatum, in aureum habitum reformavit, et delicata purpurea veste induit.”

The second is—

Κῆγ' ὦ Σωσιθέου κομέω νέκυν, ὅσον ἐν ἄστει  
 Ἄλλος ἀπ' αὐθαιμῶν ἡμετέρων Σοφοκλῆν,  
 Σκίρτος ὁ πυρρὸς γένεος· ἐκισσοφόρησε γὰρ ὧ νῆρ  
 Ἀξία, Φλιασίῳ ναὶ μὰ χοροῦς Σατύρων, κ. τ. λ.



From these, it is evident in what honour the Satyric Chorus was held by the Phliasians. There is no mention certainly of Pratinas, but they evidently relate to him and his son, both being highly honoured by the Phliasians, as may be learned from the following passage of Pausanias, lib. ii, 13. 'Ἐνταῦθά ἐστι (Phliuntis) καὶ Ἀριστίου μνημα τοῦ Πρατίνου· τούτῳ τῷ Ἀριστίᾳ Σάτυροι, καὶ Πρατίνῳ τῷ πατρὶ εἰσι πεποιημένοι πλὴν τῶν Αἰσχύλου δοκιμώτατα. This Aristias is commemorated by Athenæus, lib. xv, and by Plutarch in several places.

Nothing scarcely of Pratinas has come down to us. Athenæus, lib. xi, has the following fragment. Ἀλλὰ μὲν, ὁ Πλούταρχος ἔφη, κατὰ τὸν Φλιδάσιον ποιητὴν Πρατίναν, οὐ γὰρ αὐλακισμέναν ἀρῶν, ἀλλὰ σκύφον μαστεύων, κυλικηγορήσων ἔρχομαι· οὐ τῶν Κυλικράνων εἰς ὑπάρχων,—of which passage, Porson, in his Emendations to Athenæus, gives the following correction :

οὐ γὰρ  
Γὰν αὐλακισμέναν ἀρῶν, ἀλλὰ σκύφον ματεύσων,  
Κυλικηγορήσων ἔρχομι· οὐ τῶν Κυλικράνων ὑπάρχων.

Two other Tragic Poets belong to the age of Pratinas, Chœrilus, and Carcinus. The first of these, according to Suidas, composed an hundred and fifty Dramas, all of which have perished. He appears to have been a very indifferent Poet, and is never mentioned by antient writers but in terms of reproof. The few particulars which are known of Carcinus have already been mentioned by Dr. Bentley. Vid. Diss. Age of Tragedy.

ON

## THE ESSENCE OF THE GREEK TRAGEDY.

As we are now entering upon a period in which Tragedy, to use the words of Aristotle, is about to put on that perfect form, which it first acquired under the bold and lofty genius of Æschylus, it may not be an improper introduction to this portion of our subject, to endeavour to lay before the reader some idea of the essence of ancient Tragedy, whence derived, and in what it consisted. It will therefore, it is presumed, be an acceptable digression, if, in this part of the work, a few pages should be incorporated from an Author, who has obtained on the Continent, as well as in this country, a high and distinguished celebrity by his Lectures on Dramatic Literature,—in which the principles of the ancient and modern Theatres are examined, not so much by the rules of a frigid and precise philosophy, as by a species of enthusiastic criticism, peculiar, perhaps, to the German School; and which, while it irresistibly engages the imagination, fails not, at the same time, to make itself approved by the reason.

Mr. Augustus Schlegel observes, to use the language of his translator, "That, in stating the conception we have of ancient Tragedy to be ideal, we are not to understand that the different characters were all morally perfect. In this case, what room could there be for such an opposition or conflict, as the plot of a drama requires? Weaknesses, errors, and even crimes were portrayed in them; but the manners were always elevated above reality, and every person was invested with such a portion of dignity and grandeur, as was compatible with the share which he possessed in the action. The ideality of the representation chiefly consisted in the elevation to a higher sphere. The Tragical poetry wished wholly to separate the image of humanity, which it exhibited to us, from the ground of nature, to which man is in reality chained down like a feudal slave. How was this to be accomplished? By exhibiting to us an image hovering in the air? But this would have been incompatible with the law of gravitation and with the earthly materials of which our bodies are framed. Frequently what we praise in art as ideal is really nothing more.

"But the production of airy floating shadows can make no durable impression on the mind. The Greeks, however, succeeded in combining, in the most perfect manner in their art, ideality with reality; or, dropping school terms, an elevation more than human, with all the truth of life and all the energy of bodily qualities.

"They did not allow their figures to flutter without consistency, in empty space, but they fixed the statue of humanity on the eternal and immoveable basis of moral liberty; and that it might stand there unshaken, being formed



of stone or brass, or some more solid mass than the living human bodies, it made an impression by its own weight, and from its very elevation and magnificence, it was only the more decidedly subjected to the law of gravity.

“Inward liberty and external necessity are the two poles of the Tragic world. Each of these ideas can only appear in the most perfect manner by the contrast of the other. As the feeling of internal dignity elevates the man above the unlimited dominion of impulse and native instinct, and, in a word, absolves him from the guardianship of nature, so the necessity, which he must also recognize, ought to be no mere natural necessity, but to lie beyond the world of sense, in the abyss of infinitude; and it must, consequently, be represented as the invincible power of fate. Hence it extends also to the world of the gods: for the Grecian gods are mere powers of nature; and, although immeasurably higher than mortal man, yet compared with infinitude, they are on an equal footing with himself. In Homer and the Tragedians, the gods are introduced in a manner altogether different. In the former, their appearance is arbitrary and accidental, and can communicate no higher interest to the Epic poem than the charm of the wonderful.

“But in Tragedy the gods either enter, in obedience to fate, and to carry its decrees into execution; or they endeavour, in a godlike manner, to assert their liberty of action, and appear involved in the same struggles with destiny which man has to encounter.

“This is the essence of the Tragic in the sense of the ancients. We are accustomed to give to all terrible or sorrowful events the appellation of Tragic; and it is certain that such events are selected in preference by Tragedy, though a melancholy conclusion is by no means indispensably necessary; and several ancient Tragedies, viz. the *Eumenides*, *Philoctetus*, and, in some degree also, the *Œdipus Colonus*, without mentioning many of the pieces of Euripides, have a happy and enlivening termination.

“But why does Tragedy select those objects which are so dreadfully repugnant to the wishes and the wants of our sensible nature? This question has often been asked, and seldom answered in a very satisfactory manner. Some have said, that the pleasure of such representations arises from the comparison between the calmness and tranquillity of our own situation, and the storms and perplexities to which the victims of passion are exposed.

“But when we take a warm interest in a Tragedy, we cease to think of ourselves; and when this is not the case, it is the best of all proofs that we take but a feeble interest, and that the Tragedy has failed in its effect. Others again have had recourse to our feeling for moral improvement, which is gratified by the view of poetical justice, in the reward of the good and the punishment of the wicked. But he, whom the aspect of such dreadful examples could in reality improve, would be conscious of a sentiment of depression and humiliation, very far removed from genuine morality and elevation of mind.

“Besides, poetical justice is by no means indispensable in a good Tragedy. It may end with the suffering of the just and the triumph of the wicked, when the balance is once restored by the prospect of futurity. Small will be our improvement if, with Aristotle we say, that the object of Tragedy is to purify the passions by pity and terror. In the first place, the commentators have never been able to agree as to the meaning of this proposition, and have had recourse to the most forced explanations.

“Look for instance into the *Dramaturgie* of Lessing. Lessing gives a new

explanation, and conceives he has found in Aristotle a poetical Euclid. But mathematical demonstrations are subject to no misconception, and geometrical evidence is not applicable to the theory of the fine arts. Supposing, however, Tragedy to operate this moral cure in us, it must do so by the painful feelings of terror and compassion : and it remains to be proved how we should take a pleasure in subjecting ourselves to such an operation.

“ Others have been pleased to say, that we are attracted to theatrical representations from the want of some violent agitation to rouse us out of the torpor of every-day life. I have already acknowledged the existence of this want, when speaking of the attractions of the Drama ; and to it we are even to attribute the fights of wild beasts and gladiators among the Romans. But must we, who are less indurated, and more inclined to tender feelings, be desirous of seeing demi-gods and heroes descend into the bloody lists of the Tragic Stage, like so many desperate gladiators, that our nerves may be shaken by the aspect of their sufferings ? No : it is not the aspect of suffering which constitutes the charm of a Tragedy, or the amusement of a Circus, or wild beast fight. In the latter, we see a display of activity, strength, and courage, qualities related to the mental and moral powers of man. The satisfaction which we derive from the representation of the powerful situations and overwhelming passions in a good Tragedy, must be ascribed either to the feeling of the dignity of human nature, excited by the great models exhibited to us, or to the trace of a higher order of things, impressed on the apparently irregular progress of events, and secretly revealed in them ; or to both of these causes together.

“ The true cause, therefore, why in Tragical representations we cannot exclude even that which appears harsh and cruel is, that a spiritual and invisible power can only be measured by the opposition which it encounters from some external force that can be taken in by the senses.

“ The moral freedom of man, can therefore only be displayed in a conflict with the impulse of the senses : so long as it is not called into action by a higher power, it is either actually dormant in him, or appears to slumber, as it can fill no part as a mere natural entity. The moral part of our nature can only be preserved amidst struggles and difficulties ; and if we were, therefore, to ascribe a distinctive aim to Tragedy, as instructive, it should be this,—that all these sufferings must be experienced, and all these difficulties overcome, to establish the claims of the mind to a divine origin, and teach us to estimate the earthly existence as vain and insignificant.

“ I come now to another peculiarity, which distinguishes the Tragedy of the ancients from ours ; I mean the Chorus. We must consider it as the personification of opinion on the action which is going on ; the incorporation into the representation itself of the sentiments of the poet, as the interpreter for the whole human race.

“ This is the general poetical character which we must here assign to it, and that character is by no means affected by the circumstance that the Chorus had a local origin in the feasts of Bacchus, and that it always had a peculiar national signification with the Greeks. We have already said that, with their republican way of thinking, publicity was considered essential to every important transaction. As in their compositions, they went back to the heroic ages ; they gave a certain republican cast to the families of their heroes, by carrying on the action, either in presence of the elders of the people, or those persons whose characters entitled them to respect.

“ This publicity does not, it is true, correspond with Homer’s picture of the



manners of the heroic age; but both in the costume and the mythology, the dramatic poetry generally displayed a spirit of independence and conscious liberty.

"The Chorus was, therefore, introduced to give the whole that appearance of reality which was most consistent with the fable. Whatever it might be in particular pieces, it represented in general, first the national spirit, and then the general participation of mankind. In a word, the Chorus is the ideal spectator. It mitigates the impression of a heart-rending or moving story, while it conveys to the actual spectator a lyrical and musical expression of his own emotions, and elevates him to the region of consideration.

"The modern critics have never known what to make of the Chorus; and this is the less to be wondered at, as Aristotle affords no satisfactory solution of the difficulty. The business of the Chorus is better painted by Horace, who ascribes to it a general expression of moral participation, instruction and admonition. But the critics in question, have either believed that its chief object was to prevent the Stage from ever being altogether empty, although the proper place for the Chorus was not upon the Stage; or they have censured it as a superfluous and laughable accompaniment, and seemed astonished at the supposed impropriety of carrying on secret transactions in the presence of assembled multitudes. This they consider as the principal reason for the observance of the unity of place, as it could not be changed by the Poet, without the dismissal of the Chorus, an act which would have required at least some sort of pretext; they believe that the Chorus owed its continuance from the first origin of Tragedy, merely to accident; and as it is easy to perceive that in Euripides, the last Tragic Poet which we have, the choral songs have frequently little or no connexion with the fable, and form a mere episodical ornament, they therefore conclude that the Greeks had only to take one other step in dramatic art, to explode the Chorus altogether. To refute these superficial conjectures, it is only necessary to observe, that Sophocles wrote a Treatise on the Chorus in prose, in opposition to the principles of some other poets; and that, far from following blindly the practice which he found established, like an intelligent artist, he could assign reasons for the system which he adopted.

"Modern poets of the very first rank, since the revival of the study of the ancients, have often attempted to introduce the chorus in their pieces, for the most part without a correct, and always without a vivid idea of its destination; but we have no suitable singing or dancing; neither have we, as our Theatres are constructed, any place for it: and it will hardly ever succeed, therefore, in becoming naturalized with us.

"The Greek Tragedy, in its pure and unaltered state, will always, for our Theatres, remain an exotic plant, which we can hardly hope to cultivate with any success, even in the hothouse of learned art and criticism. The Grecian Mythology, which constitutes the materials of ancient Tragedy, is as foreign to the minds and imaginations of most of the spectators, as its form and mode of representation. But to endeavour to constrain another subject, an historical one for example, to assume that form, must always be a most unprofitable and hopeless attempt.

"I have called Mythology the chief materials of Tragedy.

"We know, indeed, of two historical Tragedies by Grecian Authors: the Capture of Miletus, of Phrynichus, and the Persians, of Æschylus—a piece which still exists; but these singular exceptions, both belonging to an

epoch when the art had not attained its full maturity, among so many hundred examples of a different description, serve to establish more strongly the truth of the rule. The sentence passed by the Athenians on Phrynichus, whom they subjected to a pecuniary fine, because, in the representation of contemporary calamities, which with due caution they might have avoided, he had agitated them in too violent a manner, however hard and arbitrary it may appear in a judicial point of view, displays, however, a correct feeling, with respect to the subject and the limits of art. The mind suffering under the near reality of the subject, cannot possess the necessary repose and self-possession which are necessary for the reception of pure Tragical impressions. The Heroic Fables, on the other hand, appear always at a certain distance, and in the light of the wonderful. The wonderful possesses the advantage of being believed, and in some degree disbelieved, at the same time: believed, in so far as it is founded on the connexion with other opinions; disbelieved, while we never take such an immediate interest in it as we do in what wears the hue of the everyday life of our own age. The Grecian Mythology was a web of national and local traditions, held in equal honour as a part of religion, and as an introduction to history; every where preserved in full life among the people by customs and monuments, and by the numberless works of Epic and Mythical Poets. The Tragedians had only therefore to engraft one species of poetry on another: they were always allowed the use of certain established Fables, invaluable for their dignity, grandeur, and remoteness from all accessory ideas of a petty description. Every thing, down to the very errors and weaknesses of that departed race of heroes who claimed their descent from the Gods, was consecrated in the eyes of the people. Those heroes were painted as beings endowed with more than human strength; but, so far from possessing unerring virtue and wisdom, they were also represented as under the dominion of furious and unbridled passions. It was a wild age of effervescence: the cultivation of social order had not as yet rendered the soil of morality arable, and it yielded at the same time the most beneficent and poisonous productions, with the fresh and luxuriant fullness of a creative nature.

“Here the monstrous and ferocious were not a necessary indication of that degradation and corruption with which they are necessarily associated under the development of law and order, and which fill us with sentiments of horror and aversion. The criminals of the fabulous ages are not, if we may be allowed the expression, amenable to the tribunals of men, but consigned over to a higher jurisdiction. Some are of opinion that the Greeks, in their republican zeal, took a particular pleasure in witnessing the representation of the outrages and consequent calamities of the different Royal Families, and are almost disposed to consider the ancient Tragedy, in general, as a Satire on Monarchical Government. This party view would, however, have deadened the interest of the audience, and consequently destroyed the effect, which it was the aim of the Tragedy to produce.

“But we must remark, that the Royal Families, whose crimes and misfortunes afforded the most abundant materials for tragical pictures of a horrible description, were the Pelopidæ of Mycenæ, and the Labducidæ of Thebes; families which were foreign to the Athenians, for whom the pieces were composed. We do not see that the Attic Poets endeavoured to exhibit the ancient kings of their country in an odious light; on the contrary, they always hold up their national hero, Theseus, for public admiration, as a



model of justice and moderation, the champion of the oppressed, the first lawgiver, and even the founder of their liberty; and it was one of their favourite modes of flattering the people, to persuade them that, even in the heroic ages, Athens was distinguished above all the other States of Greece, for obedience to the laws, humanity, and a knowledge of the rights of nations. The general revolution, by which the independent kingdoms of ancient Greece were converted into a community of free states, had separated the heroic age from the age of social cultivation, by a wide interval, beyond which the genealogy of a very few families only was attempted to be traced. This was extremely advantageous for the ideal elevation of the characters of their Tragedy, as few human things will admit of a close inspection into them, without betraying their imperfections. But in the very different relations of the age in which those heroes lived, the standard of mere civil and domestic morality was not applicable, and the feeling must go back to the primary ingredients of humanity. Before the existence of constitutions, before the proper development of law and right, the sovereigns and rulers were their own lawgivers, in a world not yet subjected to order; and the fullest scope was thus given to the dominion of will, for good and for bad purposes. Hereditary rule, therefore, exhibited more striking instances of sudden changes of fortune than the later times of political equality.

"In these respects the high rank of the principal characters was essential, or, at least, favourable to tragic representation; and not because, according to the idea of some moderns, those only who can occasion the happiness or misery of numbers are sufficiently important to interest us in their behalf; nor because internal elevation of sentiment must be clothed with external dignity to claim our honour and admiration. The Greek Tragedians paint the downfall of kingly houses without any reference to the condition of the people; they show us the man in the king, and, far from veiling their heroes from our sight in their purple mantles, they allow us to look through their vain splendour, into a bosom torn and harrowed up by passions.

"That the regal pomp was not so necessary as the heroic costume is evident, not only from the practice of the ancients, but from the Tragedies of the moderns, having a reference to the throne, produced under different circumstances; namely, the existence of monarchical government. They dare not draw from existing reality; for nothing is less suitable for a Tragedy than a court, and a court-life. Where they do not, therefore, paint an ideal kingdom, with distant manners, they fall into stiffness and formality, which are much more destructive to freedom and boldness of character, and to deep pathos, than the narrow circle of private life.

"A few mythological fables only seem originally marked out for Tragedy: such, for example, as the long-continued alternation of aggressions, vengeance, and maledictions, which we witness in the house of Atreus.

"When we examine the names of the pieces which are lost, we have great difficulty in conceiving how the mythological fables on which they are founded, as they are known to us, could afford sufficient materials for the development of an entire Tragedy. It is true, the Poets, in the various relations of the same story, had a great amplitude of selection; and this very variety justified them in going still farther, and making considerable alterations in the circumstances of an event: so that the inventions added to one piece sometimes contradict the accounts given by the same Poet in another. We are, however, principally to ascribe the productiveness of mythology, for the Tragic

Art, to the principle which we observe so powerful throughout the whole historical range of Grecian cultivation; namely, that the power which preponderated for the time assimilated every thing to itself. As the heroic fables, in all their deviations, were easily developed into the tranquil fulness and light variety of Epic Poetry, they were afterwards adapted to the object which the Tragedians proposed to accomplish, by earnestness, energy, and compression; and what in this change of destination appeared inapplicable to Tragedy, still afforded materials for a sort of half sportive though ideal representation, in the subordinate walk of the *satirical drama*.

"I shall be forgiven, I hope, if I attempt to illustrate the above reflections on the essence of the ancient Tragedy, by a comparison borrowed from the Plastic Arts, which will, I trust, be found somewhat more than a mere fanciful allusion.

"The Homeric Epic is, in Poetry, what half-raised workmanship is in Sculpture; and Tragedy the distinctly separated groupe.

"The Poem of Homer, sprung from the soil of the traditionary tale, is not yet purified from it; as the figures of a bas-relief are borne by a back-ground, which is foreign to them. These figures appear depressed; and in the Epic Poem all is painted as past and remote. In the bas-relief they are generally thrown into profile; and in the Epic characterized in the most artless manner. They are, in the former, not properly grouped, but follow one another; and the Homeric heroes, in like manner, advance singly in succession before us. It has been remarked, that the Iliad is not definitively closed, but that we are left to suppose something both to precede and follow. The bas-relief is equally boundless, and may be continued, *ad infinitum*, either from before or behind; on which account the ancients preferred the selection of those objects for it which admitted of an indefinite extension: as the trains at sacrifices, dances, and rows of combatants, &c. Hence they also exhibited bas-reliefs on round surfaces; such as vases, or the frieze of a rotunda, where the two ends are withdrawn from our sight by the curvature, and where, on our advancing, one object appears as another disappears. The reading of the Homeric Poetry very much resembles such a circumgyration, as the present object alone arrests our attention, while that which precedes and follows is allowed to disappear.

"But in the distinctly formed groupe, as in Tragedy, Sculpture and Poetry bring before our eyes an independent and definite whole. To separate it from natural reality, the former places it on a base, as on an ideal ground. It also removes as much as possible all foreign and accidental accessories, that the eye may wholly rest on the essential objects—the figures themselves.

"These figures are wrought into the most complete rounding; yet they refuse the illusion of colours, and announce, by the purity and uniformity of the mass of which they are constructed, a creation not endowed with perishable life, but of a higher and more elevated character.

"Beauty is the object of sculpture, and repose is most advantageous for the display of beauty.

"Repose alone, therefore, is suitable to the figure: but a number of figures can only be connected together and grouped by one action. The groupe represents beauty in motion, and the object of it is to combine both in the highest degree. This can only be effected when the artist finds means, in the most violent bodily or mental anguish, to moderate the expression by



manly resistance, calm grandeur, or inherent sweetness, in such a manner that, with the most moving truth, the features of beauty shall yet in nowise be disfigured. The observation of Winkelmann on this subject is inimitable. He says, that beauty with the ancients was the tongue on the balance of expression ; and in this sense, the groupes of Niobe and Laocöon are masterpieces ; the one in the sublime and serious, the other in the learned and ornamental style.

“The comparison with ancient Tragedy is the more apposite here, as we know that both Æschylus and Sophocles produced a Niobe, and that Sophocles was also the author of a Laocöon.

“In Laocöon, the conflicting sufferings and anguish of the body, and the resistance of the soul, are balanced with the most wonderful equilibrium. The children calling for help, tender objects of our compassion, and not of our admiration, draw us back to the appearance of the father, who seems to turn his eyes in vain to the gods. The convolving serpents exhibit to us the inevitable destiny which unites together the characters in so dreadful a manner. And yet the beauty of proportion, the delightful flow of the attitude, are not lost in this violent struggle ; and a representation, the most frightful to the senses, is yet treated with a degree of moderation, while a mild breath of sweetness is diffused over the whole.

“In the groupe of Niobe there is also the most perfect mixture of terror and pity. The upturned looks of the mother, and the mouth half open in supplication, seem to accuse the invisible wrath of heaven.

“The daughter, clinging in the agonies of death to the bosom of her mother, in her infantine innocence, can have no other fear than for herself: the innate impulse of self-preservation was never represented in a manner more tender and affecting. Can there, on the other hand, be exhibited to the senses a more beautiful image of self-devoting heroic magnanimity than Niobe, as she bends her body forwards, that if possible she may alone receive the destructive bolt ? Pride and repugnance are melted down in the most ardent maternal love. The more than earthly dignity of the features are the less disfigured by pain, as, from the quick repetition of the shocks, she appears, as in the fable, to have become insensible and motionless. But before this figure, twice transformed into stone, and yet so inimitably animated,—before this line of demarcation of all human suffering, the most callous beholder is dissolved in tears.

“In all the agitation produced by the sight of these groupes, there is still somewhat in them which invites us to composed contemplation ; and, in the same manner, the Tragedy of the ancients leads us, even in the course of the representation, to the most elevated reflections on our existence, and those mysteries in our destiny which can never wholly be explained.”

## ÆSCHYLUS.

ÆSCHYLUS, son of Euphorion\*, was born Olymp. LXXIII, 4, and died, according to the Arundel Marble, Olymp. LXXX, 1; which is confirmed by the Scholiast ad Ran. v. 10. Οὗ γὰρ ἔζη κατ' ἐκεῖνον τὸν χρόνον (viz. when the *Ranæ* was exhibited), ἐτελεύτησε γὰρ ἐπὶ Ἀρχοντος Καλλίου, τοῦ μετὰ Μνησίθεον, τούτοις πρότερον ἐνιαυτόν. Bacchus is said, in fable, to have appeared to him, and commanded him to write Tragedies. This design he began to execute in Olymp. LXX, being then 25 years of age. The next notice which we have of him is at Olymp. LXXII, 3, when he was present at Marathon, being then in his 35th year—ἐν μάχῃ συνηγωνίσαστο Αἰσχύλος ὁ ποιητῆς (ἐτ' ὦ (ν) ὦν ΔΔΔΠ. Mar. Par. No. 49. In this action, Æschylus greatly distinguished himself, as well as his two brothers, Cyncægirus and Amynias; and in a picture representing the battle, Æschylus was drawn encouraging the soldiers, thereby being associated in the the same honour which was paid to Miltiades. Cyncægirus was afterwards one of the ten Commanders who, with a naval armament of 1000 men, defeated 30,000 Persians. Six years after the memorable day of Marathon, Æschylus gained his first Tragic victory—ἀρ' οὗ Αἰσχύλος—πρῶτον ἐνίκησεν—ἐτὴ ΗΗΔΔΙΙ ἀρχοντος Ἀθήνησι Φιλοκράτους. Mar. Par. No. 51; and four years after this, viz. Olymp. LXXV, was fought the battle of Salamis, in which Æschylus nobly defended his surviving brother Amynias, who had his hand lopped off by a Persian sabre. Upon this occasion, the Athenians decreed him the first honours; and in the following year, he acquired fresh glory in the battle of Plataea, where the brave General Mardonius was slain. Eight years after this, he gained the victory with the Πέρσαι. Argum. Persar. ἐπὶ Μένωνος—τραγωδιῶν ἑνικά Φινεΐ, Πέρσαις, Γλαύκῳ, Πορνιεΐ, Προμηθεΐ, which last was the Προμηθεὺς Πυρφόρος, or Πυρκαεὺς, a Satyric Drama. The Supplices was acted before the Persæ, but its precise date is not determined by any chronological testimony. Dr. Blomfield, in his preface to the Persæ, p. xv, has arranged the remaining Dramas of our author in the following order,—Supplices, Persæ, Prometheus, Septem contra Thebas, Agamemnon, Choephori, Eumenides. The last three, with Proteus added to them as a Satyric Drama, composed what was called the Orestean tetralogy, the representation of which took place at Olymp. LXXX, 2. Arg. Agamemnon. Ἐδιδάχθη τὸ δράμα ἐπὶ ἀρχοντος Φιλοκλέους Ὀλυμπιάδι ὀγδοηκοστῇ ἔτει δευτέρῳ πρώτος Αἰσχύλος, Ἀγαμέμνονι, Χρηφόροις, Εὐμενίσι, Πρωτῇ σατυρικῇ. ἐχορηγεί

\* Αἰσχύλος, Ἀθηναῖος, τραγικός, υἱὸς μὲν Εὐφορίωνος, ἀδελφὸς δὲ Ἀμεινίου Εὐφορίωνος, καὶ Κυναιγείρου—ἔσχε δὲ καὶ υἱὸς τραγικὸς δύο, Εὐφορίωνα καὶ Βίωνα. ἠγωνίζετο δὲ αὐτὸς ἐν τῇ θ' Ὀλυμπιάδι, ἐτῶν ὧν κέ. Οὗτος πρῶτος εὖρε προσωπεῖα δεινὰ καὶ χρώμασι κεχρισμένα ἔχειν τοὺς τραγικούς, καὶ ταῖς ἀρβύλαις τοῖς καλουμένοις ἐμβάταις κεχρησθαι. ἔγραψε δὲ ἑλεγεία, καὶ τραγῳδίας ἐννεμήκοτα. νίκας δὲ εἶλεν κῆ' οἱ δὲ τρισκαίδεκά φασι. Suidas in Αἰσχ. The above is evidently corrupt; and for Olympiad θ', we should read Olympiad δ', with Meursius and others.



Ξενοκλῆς Ἀφιδνεύς. Vide Blomfield's Note to the Argument of the Agamemnon, p. xix.

Æschylus survived the representation of this tetralogy little more than two years, since he died at the court of Hiero, king of Sicily, Olymp. LXXXI, (Mar. Par. No. 60,) aged 69 years.

The few last years of his life are involved in considerable obscurity; and various are the reasons which have been assigned for his leaving Athens. Jealousy of the preference given to Sophocles—which is the account given by Plutarch, in Cim. l. c. The victory obtained over him by Simonides in an elegiac contest—as the anonymous Author of his Life informs us; but Simonides died Olymp. LXXVII, 4. Bentr. Diss. de Phalar. p. 41. The offence which he gave to the city, by the representation of the Eumenides, and in consequence of which he was accused of impiety; upon which occasion his brother Amynias pleaded his cause, and Æschylus was acquitted. Lastly, Suidas assigns as a reason for his emigration to Sicily—διὰ τὸ πεσεῖν τὰ ἱερὰ ἐπιδεικνυμένου αὐτοῦ, which Stanley, after Scaliger, badly interprets, “*Subsellia frangere dicebatur qui non stetit, sed excidit; hoc est non placuit.*” Vide Blomfield's Preface to Persæ, p. xvi, where this passage of Suidas is examined. The common story respecting the Eumenides is, that the appearance of the fifty Furies on the Stage, wearing masks of a hideous paleness, their hands brandishing lighted torches, and their hair braided with serpents, caused such extreme terror among the spectators, that women were seized with the pains of premature labour, and that children died from fear; and that the magistrates, to prevent such fatal occurrences in future, ordained, as Pollux relates (lib. 4, c. 15), that the Chorus should hereafter be limited to fifteen. The first part of this account Dr. Blomfield, in his Preface to the Persæ, throws aside as fabulous; and observes, that fifty Furies would not cause more terror than fifteen, since the horror arising from the spectacle, would not depend so much upon the number of the Chorus, as it would upon their appointments, viz. masks, torches and twisted snakes; and that, so far from fifteen furies being brought upon the Stage by Æschylus, it is most likely there were only three; since it is altogether incredible that the Poet should be so rash as to invade the received mythology of a superstitious country by augmenting the number of those goddesses from three to fifty, whom the Athenians regarded with an awful veneration. With respect to the Law which is mentioned by Pollux, Dr. B. is equally sceptical, and thinks that in the age of Æschylus no such restriction of the number of the Chorus was known; but he admits that such Law was *afterwards* in force. It has already been observed of Æschylus by Aristotle, that he τὰ τοῦ χοροῦ ἡλάττωσε upon which Mr. Twining remarks, that the Critic would hardly have expressed himself thus had he meant, as Madius, Bayle, and others have understood, a retrenchment in the *number* of choral performers; but the sense is, that he abridged the choral parts, which were immoderately long, and made the Chorus more subservient to the main interest of the fable. It will occur to the recollection of the reader, that in the above recited passage of Aristotle, another improvement is commemorated of Æschylus; his introduction of *two* Actors upon the Stage, which was, in fact, to introduce the Dialogue\*. In

\* In his notes on the foregoing passage, Mr. Tyrwhitt observes that Æschylus certainly introduced three actors into some of his Plays; as, for instance, in the Chæphori, v. 665 to v. 716. But he thinks that he borrowed the hint from Sophocles, by whom he was worsted in a Tragic

the vii chap. of the Poëtics, the invention of painted Scenery is ascribed to Sophocles; but to Æschylus by the Author of his Life. So also Vitruvius, Præf. l. vii. "Primum Agatharchus, Athenis, Æschylo Tragœdiam docente, scenam fecit, et de ea commentarium reliquit." Twining, in his note to this passage of Aristotle, says, "To adjust exactly the rival claims of Æschylus and Sophocles with respect to the ὄψις, or decoration of the Tragic Stage, would be a desperate undertaking. Some accounts are so liberal to Æschylus as scarce to leave his successors any room for farther improvements. They give him *paintings*, machinery, altars, tombs, *trumpets*, *ghosts*, and *furies*: to which others add a very singular species of improvement, the exhibition of *drunken men*." Vol. i. 299. This last is taken from Athenæus, who goes a little farther into the origin of the improvement than what Mr. Twining has thought proper to notice; for he assigns as the reason of Æschylus exhibiting drunken characters, that he always composed his Tragedies when drunk, and introduces Sophocles as reproving him on this account. Vid. Athen. lib. x, c. 7. He is likewise commemorated by the same Author as being the inventor of the Tragic Robe (ἐξεύρε τὴν τῆς στολῆς εὐπρέπειαν καὶ σεμνότητα) which the Priests of Ceres afterwards adopted. He also invented many species of dances; teaching the Chorus, according to Chamælion, the various figures which they were to exhibit on the Stage, and, in a word, taking upon himself the whole economy of Tragedy. Athen. lib. i, c. 28. Æschylus certainly invented the Mask (πρόσωπον, called by later writers προσωπεῖον). Mus. Crit. vi, 211. Also the Buskins, called ἐμβάται, or κόθυνοι; both of which inventions are acknowledged by Horace:

"Post hunc (Thespin) personæ, pallæque repertor honestæ  
Æschylus, et docuit magnumque loqui nitique cothurno."

In so great honour was the memory of this illustrious Author held at Athens, that a decree of the people permitted any Poet to aspire to the crown, with one of the pieces of Æschylus, retouched and corrected as he might judge proper. The writer of his Life has preserved the following epitaph:

Αἰσχύλον Εὐφορίανος Ἀθηναῖον τόδε κεῖθαι  
Μνήμα καταφθιμένον πυροφόροις Γέλας.  
Ἀλκὴν δ' εὐδοκίμον Μαραθῶνιον αλσος ἂν εἴποι,  
Καὶ βαθυχαίτης Μῆδος ἐπιστάμενος.

contest at least twelve years before his death. There is a passage in the Chæphori where the Ἐξάγγελος, Clytemnestra, Orestes, and Pylades, appear to have been all on the Stage at once; but the Scholiast observes, μετεσκέασται ὁ Ἐξάγγελος εἰς Πυλάδην, ἵνα μὴ δ' λέγων i. e. the extra messenger goes out after v. 886, and returns at v. 900, under the character of Pylades, (confer Note to v. 887 of Blomfield's recent edition; an artifice by which the Tragic poets on more than one occasion supplied the deficiency of actors. The following remark of Mr. Elmsley is transcribed from the Quarterly Review, Vol. vii, p. 449. "The actors were not only assigned by lot to the several competitors, but the number was limited to three which each competitor was allowed to employ. In consequence of this regulation, when three characters were already on the stage, a fourth could not be introduced without allowing one of the three actors time to retire and change his dress. The poet was at liberty to employ as many mutes as he thought proper." Mus. Crit. vi. 205.



The style of Æschylus has not escaped the censure of ancient writers. The boldness of his figures, and the novelty of his expressions, are noticed by Dionysius Halicarnassus. This is also alluded to by Aristophanes in the *Βάτραχοι*, where he is rallied upon his affectation of compound words; which are compared, in that inimitable Comedy, to the proud towers which overlook the ramparts of a city. In this piece it is, in which Euripides and Sophocles are represented as contending in the infernal regions before Bacchus for the throne of Tragedy; and which is in the sequel awarded to Æschylus.

The following is the character given of Æschylus by Dionysius Halicarnassus and Quintilian; a comparison being instituted by the latter Critic between the respective merits of our Poet and Euripides.

#### ΑΙΣΧΥΛΟΣ.

Ὁ δὲ οὖν Αἰσχύλος, πρῶτος καὶ τῆς μεγαλοπρεπείας ἐχόμενος, καὶ ἡβῶν καὶ παθῶν τὸ πρέπον εἰδώς, καὶ τῇ τροπικῇ καὶ τῇ κυρίᾳ λέξει διαφερόντως κεκοσμημένος· πολλαχοῦ δὲ καὶ αὐτὸς δημιουργὸς καὶ ποιητὴς ἰδίῳν ὀνομάτων καὶ πραγμάτων. Εὐριπίδου δὲ καὶ Σοφοκλέους καὶ ποιικιλώτερος ταῖς τῶν προσώπων ἐπεισαγωγαῖς.  
—Dion. Hal.

Tragœdias primus in lucem Æschylus protulit, sublimis et gravis et grandiloquus sæpe usque ad vitium, sed rudis in plerisque et incompositus: propter quod correctas ejus fabulas in certamen deferre posterioribus poëtis Athenienses permisere, suntque eodem modo multi coronati. Sed longe clarius illustraverunt hoc opus Sophocles atque Euripides: quorum in dispari dicendi via uter sit poëta melior, inter plurimos quaeritur. Illud quidem nemo non fateatur necesse est, iis qui se ad agendum comparent, utiliorem longe Euripidem fore. Namque is et in sermone (quod ipsum reprehendant, quibus gravitas et cothurnus et sonus Sophoclis videtur esse sublimior) magis accedit oratorio generi; et sententiis densus, et in iis quæ a sapientibus tradita sunt, pene ipsis par et in dicendo ac respondendo cuilibet eorum qui fuerunt in foro diserti, comparandus.

In affectibus vero cum omnibus mirus, tum in iis qui miseratione constant, facile præcipuus.—Quintilian, lib. x. c. 1.

The two following chapters, from the pen of Augustus Boeckius *De Græcæ Tragœdiæ Princip.*—a work in which the *pars hermeneutica* of the Greek Drama is handled with great learning and ingenuity, will form, it is hoped, a useful Appendix to the life and character of the Father of Tragedy.

#### CAPUT IV.

*Eumenides Æschyli iterum data. Quando primum in scena commissa sit. Diminutio chori quando lege sancita. Num mulieres Athenis Tragœdias spectaverint. Utram Eumenidum habeamus editionem.*

INDAGANTI mihi, num in iis, quæ supersunt, Æschyli Tragœdiis ulla sit, quam repetito productam dicere possim, oblata est Eumenides fabula: de qua quid invenerim, ordine exponam; et spero effecturum me, ut primum Athenis ab ipso, posthac ibidem ab alio credatur docta esse. Acta est Æschyli tetralogia *Orestia* (Aristoph. Ran. 1155, et ibi Schol.) Agamemnon, Chæphori, Eumenides, Proteus satyrica, Philocle Archonte Ol. LXXX, 2. Veteres didascalix Argum. Agam. Ἐδιδάχθη τὸ δράμα ἐπὶ Ἀρχοντος Φιλοκλέους, Ὀλυμ-

πιάδι εικοστῇ ὀγδόῃ (voluit ὀγδοηκοστῇ) ἔτει δευτέρῳ πρώτος Αἰσχύλος Ἀγαμέμνωνι, Χοηφόροις, Εὐμενίσι, Πρωτεῖ σατυρικῷ. Hinc Scaliger in Olymp. descript. cf. Casaubon de Satyr. Poes. 1, 5, p. 172. Petit. Legg. Att. p. 67. Primus fuit Æschylus, aiunt, hoc ne intelligas, *primus commisit* : est potius, *viciis*, *primas* retulit, πρωτεῖα ελαβεν. Ælian. V. H. II, 8. Ἀντιγωνίσαντο ἀλλήλοις Ξενοκλῆς καὶ Εὐριπίδης· καὶ πρῶτός γε ἦν Ξενοκλῆς, ὅστις ποτὲ οὗτός ἐστιν, Οἰδίποδι καὶ Λυκάονι καὶ Βάκχαις καὶ Ἀθάμαντι σατυρικῷ. Τούτου δεύτερος Εὐριπίδης ἦν Ἀλεξάνδρῳ καὶ Παλαμῆδει καὶ Τρωάσι καὶ Σισύφῳ σατυρικῷ· γελοῖον δέ, οὐ γάρ; Εὐριπίδην μὲν ἡττᾶσθαι, Ξενοκλέα δέ νικᾶν, καὶ ταῦτα τοιούτοις δράμασιν. Vicit Hippolytus, quæ superest, Euripidis : de ea Argum. Ἐδιδάχθη ἐπὶ Ἀμείνονος Ἀρχοντος Ὀλυμπιάδι πζ'. ἔτει δ'. πρῶτος Εὐριπίδης, δεύτερος Ἰοφῶν, τρίτος Ἴων.—Ita, qui didascalias perreptare velit, omnibus locis reperiet : minus usitatum est, quod *δευτερεῖα* victoriam vocat Auctor Argum. VI. Nub. Aristoph. p. 7. ed. Herm. *τρίτεῖα* ignobilia, quæ et Sophocles numquam accepit teste Vitæ Auctore, licet *δευτερεῖα* aliquoties, cuius rei exemplum habes Argum. Eurip. Med.—Nunc modo demonstrare possim, Eumenidas semel in scena non stetisse, jam concedendum erit, bis editam esse. Auctor Vitæ Æschyli : Τινὲς δὲ φασιν ἐν τῇ ἐπιδείξει τῶν Εὐμενίδων σποράδην εἰσαγαγόντα τον χορὸν τοσοῦτον ἐκπλήξαι τὸν δῆμον, ὥστε τὰ μὲν νήπια ἐκψύξαι, τὰ δὲ ἔμβρυα ἐξαμβλωθῆναι : eaque dicit in Siciliam profectum.

Simile narrat Pollux IV, 15. Τὸ δὲ παλαιὸν ὁ τραγικὸς χορὸς πεντήκοντα ἦσαν ἄχρη τῶν Εὐμενίδων Αἰσχύλου· πρὸς δὲ τὸν ὄχλον αὐτῶν τοῦ πλήθους ἐκπτοηθέντων συνέστειλεν ὁ νόμος εἰς ἐλαττω ἀριθμὸν τὸν χορὸν. Tum quum fierent hæc, non potest fabula stetisse : ergo, sint modo vera illa, necesse est iterum producta sit. Et plures sunt lique egregii viri, qui nugas hic a grammaticis narrari non modo sibi sed aliis persuaserint : tamen magis opinionibus suis, quam argumentis testimonia infirmant ; nulla est objectio, vicisse Æschylum quum doceret Eumenidas : nam altera vice stetisse, altera potest cecidisse : graviora opposuit Böttigerus libro vernacula scripto, *de furiarum persona*, p. 3, sed ne is quidem talia, quæ fidem veterum infringant. Nam et falso commentus est mulieres Athenis Tragedias non spectasse, quod qui credere notet, adeat is Platonem nostrum Gorg. p. 502, D. ubi tragediam vocat ῥητορικὴν τινα πρὸς δῆμον τοιοῦτον οἷον παίδων τε ὁμοῦ καὶ γυναικῶν καὶ ἀνδρῶν καὶ δούλων καὶ ἐλευθέρων, ac præterea Legg. II, quibus locis omnis ista ratio exploditur : et comparationibus utitur talibus, quibus, ut diversissima conferre solet ingeniosissime, non omnes non diffisuri fuerint ; neutiquam fidem ea narratio superat, dum reputes, non metu solo spectatarum e longinquo furiarum, sed facto inde tumultu atque hominum compressione accidisse tam funesta, quemadmodum et his temporibus theatrorum incendio exorto fieri videmus. Inde est illud ap. Suid. V. Αἰσχύλος : Φυγῶν δὲ ἐπὶ Σικελίαν διὰ τὸ πεσεῖν τὰ ἱκρία ἐπιδεικνυμένου αὐτοῦ : quæ verba non significant, quod putabat Jos. Scaliger et Stanleius, *victoria eum excidisse*, quamquam et hoc factum contra Barnes. Vit. Eurip. p. 25, contendo, sed *cecidisse tabulata caveæ*. Suidas de Pratina : Ἐπιδεικνυμένου δὲ τούτου συνέβη τὰ ἱκρία, ἐφ' ὧν ἐστήκεισαν οἱ θεαταί, πεσεῖν, καὶ ἐκ τούτου θέατρον ὠκιστομένην Ἀθηναίους. ad hoc cf. Schol. Aristoph. Thesm. 402. Hesych. et Suid. V, ἱκρία. Factum pono circiter Ol. LXX. cum Bottigero Prolus. de quat. ætat. rei scen. quod ex Suida fit verisimile : sed etiam posthac tabulata in theatro fuerunt auctore Aristoph. l. c. Quibus accedit hoc. Æschylum novimus reum factum impietatis ex Ælian. V. H. V. 19. id quod Musgravius in utilissima collectione sed parum accurata, Chronol. Scenic. p. 6. t. III, ed. Eurip. Lips. refert ad idem tempus,



quo propter Eumenidas in odium populi incurrit: quin ob hanc ipsam fabulam putat susceptam esse eam accusationem. Sane qui Atheniensium pronos ad lites movendas animos cognovit, Eumenidas hoc nomine accusari a quopiam potuisse non negabit; et fortasse ab hac impietatis actione non differunt ea, quæ proferuntur ab Aristot. Eth. Nicom. III, 2. Multis sæpe capitibus causæ constiterunt, ut similis Socratis secundum Xenoph. Mem. I, 1, 2, et Platonis Apologiam: alii ob aliud intentam Æschylo litem dicunt; ii falluntur, qui conciliari ea non posse arbitrantur: et quis nescit, quam acerbè theatri violatam libertatem ulcisci soliti sint, vel ex nobili illa Phrynicho imposita multa? His igitur perpensis, quum convenient omnia, quo fides habeatur grammaticis, semel Eumenidas non stetisse persuasum habeo. Itaque edita bis est: et vicit quidem Ol. LXXX, 2: querendum jam, quando exacta sit. Quum caderet, primum docta est: tum enim Æschylus Athenis habitabat; at post Ol. LXXX, 2, dudum fuit in Sicilia: huc enim, si ulla scriptoribus est fides, ante Ol. LXXVIII, 2, concessit, quod demonstrabo capite sequenti. Jam nonnulli teste auctore Vitæ Æschylum post Eumenidas infelici successu actam venisse in Siciliam narrabant: — Ἐλθὼν τοίνυν (post Eumenidum casum) Σικελίαν Ἰέρωνος τότε τὴν Αἴτνην κτίζοντος, et quæ addit. Verum idem paulo ante: Ἀπῆρε δὲ, inquit, εἰς Ἰέρανα — κατὰ τινὰς μὲν ὡς ὑπὸ Ἀθηναίων κατασπυρδασθεὶς καὶ ἡσσηθεὶς νέω ὄντι τῷ Σοφοκλεῖ, κ. τ. λ. Accedit Plutarchus Cimon. Νικήσαντος τοῦ Σοφοκλέους λέγεται τὸν Αἰσχύλον περιπαθῆ γενόμενον καὶ βαρέως ἐνεγκόντα χρόνον οὐ πολλὸν Ἀθήνῃσι διάγειν, εἴτ' ὀλίχθεσθαι δι' ὀργὴν εἰς Σικελίαν. Sophoclis victoria significatur, quæ contigit Ol. LXXVII, 4. Conciliatur utraque discrepans opinio, ubi ipsa Eumenidum commissione victum Æschylum statuas: quem, ut acrioris ingenii virum, non dissimile veri est hoc ægre tulisse, in summa præsertim, quæ tum fuit secundum Plutarchum, populi contentione. Dicis hac via diversissima posse conciliari: ut, quod post adversum cum Simonide certamen dicatur Æschylus Athenas reliquisse, potuisse me pari jure cum Eumenidum editione componere, si ex re mea fuisset, eam ut Ol. LXXIII, 1. assignarem, et nī sic apertus foret error. Ego vero tantum abest, ut in meum, quæ dixi, commodum vertere velim, ut etiam aliter esse posse largior, licet maximam probabilitatem ea sententia habeat. Quæ si vera est, Eumenides acta prima Ol. LXXVII, 4: Sin minus, certe ante poetæ peregrinationem. Simul evincitur his rationibus, haud demum Ol. LXXX, 2. lege cautum fuisse, ne chorus esset ultra quinquaginta homines, quod suo tum jure putabat Petitus Legg. Att. p. 66. sed factum id aliquot ante annis. Jam autem semel quum displicuerit fabula, iterata editio retractata fuerit necesse est: certe chorus diminutus est: nec dubium quin et alia poeta novaverit; atque etsi tum in Sicilia fuit, (nisi redierit, de quo nihil proditum), tamen et emendare ipse et emendatam transmittere Athenas potuit, ubi ederetur ab amico, aut, a cognato, ut passim factum esse Aristophanis Dætalenses ostendunt: dudum Athenienses, apud quos post obitum summo in honore esset, poterant rediisse in gratiam; neque enim erant eorum diuturnæ iræ: hodie trucidant Socratem, venerantur perendie. Nunc indagemus, utra supersit editio. In Agamemnone Æschyli chorus fuit personarum xv, teste Schol. Aristoph. Eqq. 586. Συνεστῆκει δὲ ὁ μὲν κωμικὸς (χορὸς) ἐξ ἀνδρῶν ἤδη καὶ γυναικῶν, ὁμοῦ δὲ καὶ ἐκ παιδῶν κθ'. ὡς καὶ οὗτος ἀπηριθμήσεν ἐν Ὀρίσιν, ἄρρενας μὲν ὄρνις ιβ'. θηλείας δὲ τσαύτας· ὁ δὲ τραγικὸς ιε. ὡς Αἰσχύλος Ἀγαμέμνωνι. Ad hæc Petitus, l. c. Neque, idem tamen numerus usurpatus postea ab eodem Æschylo in constituendo choro: (quippe in Eumenidibus majorem fuisse):

*Agamemnonem autem, inquit, in scenam produxit Æschylus ante Eumenidas, quamquam eodem anno.* Quid isthuc est? Nempe scriptor putabat non uno eodemque die tetralogiam Orestiam peractam esse, sed diebus pluribus, immo diversis anni temporibus, quod licet etiam Lessingius, vir immortalis, videatur credere, Vit. Sophocl. p. 383. opp. t. xiv, ex intellecto male Diog. L. iii, 35, (cf. Casaubon de Satyr. Poes. i, 5, p. 160), haud minimæ est inscitiae, nec absimile eorum hallucinationi, qui Terentiani Heautontimorumeni priores binos actus vespere datos dicunt, reliquos proximo mane. Potius ita res habet. Uno die exhibita est Orestia tota: itaque, si ante Eumenidum casum numquam minor quam I personarum chorus prodierit, tum quum caderet Eumenides, non potest acta una cum ea fabula Agamemnone esse, quæ chorum minorem habuerit. Atqui superstes Agamemnon ea ipsa est, quæ choro instructa fuit minus frequente xv personarum, id quod didici ex amico egregie Hermannum invenisse e vss. 1336—1363. Relinquitur igitur alterutrum: aut ante datam Eumenidas tragoediæ cœptæ sunt minore chori frequentia doceri, ipsa ut Agamemnon hæc, tali choro xv hominum produci potuerit eodem die una cum Eumenidibus frequentiore chorum habente, pro poetæ arbitrio; aut quæ ætatem tulit Agamemnon, demum cum repetita Eumenidum recensione commissa erit Ol. lxxx, 2. Alterum hoc cum fuerit, probabiliter eandem, quæ cum superstite Agamemnone data sit, Eumenidum editionem, hoc est, alteram, superstitem dixeris atque adeo, quod volumus, jam fuerit effectum. Verum est quod me commoveat, ut ante Eumenidas doctam minore choro distinctas fabulas prodiisse putem; sic concidit tota ratio. Nam primus Æschylus, inquit Aristoteles Poetic. c. 4. τὰ τοῦ χοροῦ ἡλάττωσεν: ita vix dixisset, si lege coactus primum Æschylus hoc fecisset: quapropter jam ante latam eam censeo poetam minuisse choreutarum numerum, nisi ubi multitudine vim et effectum dramati addere vellet, veluti in Eumenidibus, quo et Grammatici verba ducunt ἐν τῇ ἐπιδείξει τῶν Εὐμενίδων σποράδην εἰσαγαγόντα τὸν χορὸν; donec, quod Pollux significare vult, populi decreto major ille numerus tandem interdictus tragicis est. Hac igitur via, priorne an posterior Eumenidum recensio supersit, quum discerni nequeat, age alia ingrediamur. In Erinnyum habitu utraque editio haud dubie plurimum discriminis habuit. Doctissimus et elegantissimus Bottigerus de fur. person. in nostra Eumenidibus faces choro nullas fuisse demonstrat; has in priore commissione, quum truci aspectu tantopere consternati spectatores essent, non habuisse furias censes? Solebant tragicæ Erinnyes ardentibus tædis armari, ut Aristoph. Plut. 424, et ibi Schol. Verisimillimum igitur videtur hoc: quum primum fabula committeretur, ne his quidem terroris instrumentis caruerunt Eumenides: iterata editione facibus usus non est, partim in populi gratiam, partem rationibus artis: sed recentiores Æschyleorum dramatum editores alique tragici repeterunt tædas.

Postremo in nostra fabula tres actores sunt: tertium autem Sophocles demum invenit teste Aristotele, &c.: igitur et Eumenides et Choephoris, quæ supersunt, dudum post Oly. lxxvii, 4, scriptæ, quo anno Sophocles docere cœpit. Notes autem nostram Eumenidas non posse absque Choephoris editam fuisse, quod huic fabulæ artissime junctum est Eumenidum principium, nec apte intelligi poterat nisi ea prægressa. Quæ qui in unum collegerit, non ambiget, quin ipsa, quæ Oly. lxxx, 2, vicit, Eumenidum recensio ad nostram ætatem pervenerit.



## CAPUT V.

*De Temporibus Æschyli, imprimis de Sicula profectione. Ejusdem Σικελισμός.  
De Chronologia dramatum suorum. Alia nonnulla de Æschyli fabularum  
historia.*

Eorum, quæ capite præcedenti exposui, quum aliquid nitatur haud prorsus vulgari sententia de anno suscepti in Siciliam Æschyli itineris, haud abs re fore duxi, si ad mea tuenda adjicerem accuratorem quæ mihi quidem videretur, explicationem. Ejus rei gratia vitæ termini primum constituendi sunt. Natales poetæ quem in annum incidant, magna inter doctos bis est. Si Musgravium audimus Chronologiæ Scenicæ, p. 5, tempore Salaminiae pugnae, Olymp. LXXV, 1, annos habuit circiter XL, ut natus esset, Ol. LXV, 1, primum quod secundum vitæ Scriptorem Pindaro συνεχρόνισε, Pindarum autem hoc ipso anno natum statuunt : secundum quod idem Grammaticus tradat, eum LXII annos habuisse, quum migraret in Siciliam : hoc autem factum esse post actam Eumenidas, id est, post Ol. LXXX, 2. Poterat etiam hoc addere. E vitæ exitu Æschylus secundum Grammaticum annos natus LXV : hoc accidit Oly. LXXX, 1, aliis testibus : ergo Ol. LXXX, 2, annos habuit LXII. Hæc tamen omnia parum me movent. Etsi enim aliquot annis ante Pindarum natus noster fuerat, nonne vel sic ejus æqualis dici potuit ? Sed Thomas Magister, in Vita Pindari dicit de hoc : Γέγονε δὲ κατὰ τοὺς χρόνους Αἰσχύλου, καὶ συγγεγένηται αὐτῷ, καὶ τέθνηκεν ὅτε τὰ Περσικά ἤμαζεν. Etiam hoc parum curo : nempe qui ita turpiter lapsus fuerit, ut Pindarum Persici belli temporibus florentem dicat tam mature defunctum esse, (quod saltem non accidit ante Ol. LXXX,) is ne in natalibus quidem ejus fidem meretur. Quid vero quod de natalibus ipsis non constat ? Nam si Corsinum audimus Fast. Att. non contemnendo argumentum usum ex Plutarch. Symposs. Quæstt. VIII, 1, natus fuit Pindarus, Ol. LXV,  $\frac{3}{4}$ , jam ut Suidæ atque Endociæ parumtribuendum esset tradentibus Lyricum tempore Salaminiae pugnae quadraginta fuisse annos natum. Qua de re qui plura desideret, adeat Fabricii B. Gr. t. ii, p. 57, ed. Harless. Hoc unum notes, ipsum Suidam, quum anno vitæ LV, obiisse Pindarum dicit, tradidisse id ex sententia eorum, qui natum Ol. LXV, 3, putarent, defunctum autem Archonte Bione Ol. LXXX, 3, ut est apud Thom. M. licet perperam. Alterum vero argumentum cap. iv, eo infirmavimus, quod Æschylus tum, quum propter Eumenidas solum verteret, non vicerit : atqui Ol. LXXX, 2, itaque alio tempore Athenas reliquit. Postremo nimium probat Auctoris Vitæ testimonium, propterea quod is Æschylum putabat ne attigisse quidem annum Ol. LXXX, 2, sed ante defunctum esse : in Siciliam enim profectum anno LXII, adhuc superstite Hierone, (qui obiit Ol. LXXVIII, 2,) et abiisse anno LXV : itaque haud certe post Ol. LXXIX, 1, fato functum statuebat. Tantum igitur abest, ut Musgravius ex Vitæ scriptore, quod collegit, colligere potuerit, ut etiam non post Oly. LXII, 4, natum debuerit inde statuere. Hæc præmittenda duxi partim ob rei ipsius et gravitatem et difficultatem, partim ut hac via quædam dubitationes removeantur a sententia, quam prolaturi sumus : quæ, quales sint, viderint lectores. Jam quando poeta in Siciliam profectus sit, exponamus accuratius. Scriptor Vitæ : Ἀπῆρε δὲ εἰς Ἱέρωνα τὸν Σικελίας τύραννον κατὰ τινὰς μὲν αἰς ὑπὸ Ἀθηναίων κατασπουδασθεῖς καὶ ἡσσηθεῖς νέω ὄντι τῷ Σοφοκλεῖ κατὰ δὲ ἐνίοις ἐν τῷ εἰς τοὺς ἐν Μαραθῶνι τεθνηκότας ἐλεγεῖν ἡσσηθεῖς Σιμωνίδῃ : et deinde : Ἐλθὼν

τοῖνον Σικελίαν Ἰέρωνος τότε τὴν Αἴττην κτίζοντος, ἐπεδείξατο τὰς Αἴττας, οἰωνίζομενος βίον ἀγαθὸν τοῖς συνοικοῦσι τὴν πόλιν. Καὶ σφόδρα τῷ τυράννῳ καὶ τοῖς Γελλοῖς τιμῆς, ἐπιζήσας τρίτον ἔτος, ὧν ἑτῶν πέντε πρὸς τοῖς ἐζήκοντα, τοῦτον ἐτελεύτα τὸν τρόπον. Concinit etiam Pausanias, 1, 2. Καὶ ἰς Συρακούσας πρὸς Ἰέρωνα Αἰσχύλος καὶ Σιμωνίδης ἐστάλησαν. Hiero fato functus, Oly. LXXVIII, 2. Lysistrato Archonte. V. Diod. xi, 56, et lepidus est Casaubonus l. c. p. 175, quum post Orestiam datam Oly. LXXX, 2, ad Hieronem venisse Æschylum scribit. Ad quem, ut poetarum amantissimum, venisse nostrum est satis probabile: si qua simultas ei cum Simonide fuerat, non ea obstare poterat post hujus obitum Oly. LXVII, 4, (sec. Petr. Ger. Duckerum de Simonide Ceo. c. ii.) aut Oly. LXXVIII, 1. (sec. Larcher. Chronol. Herodot. p. 568.) Deinde, quod de fabula Ætnis narratur, ita definite pronuntiatum est, ut confictum esse nequeat. At condita Ætna fertur Oly. LXXVI, 1. V. Diod. xi, 49, itaque Oly. LXXVI,  $\frac{1}{2}$ , venisse eum ad Hieronem censeas. Verum Oly. LXXVII, 4, quum vinceretur a Sophocle, adhuc Athenis fuit certissime: ergo post hoc demum tempus, opinor, deductis nuper colonis gratulatus est novas sedes: nisi quis in Siciliam bis venisse statuatur, semel Oly. LXXVI,  $\frac{1}{2}$ , iterum post Oly. LXXVII, 4. Et licet id verisimile non videtur in veterum silentio, tamen vel hoc concesso stabit sententia de Eumenidum duplici editione, cujus causa computus hic susceptus est. Sed est, quare vellem ad liquidum ea res perducī potest. Etenim Æschylus, etsi non est Siculus, *Siculis* vocibus utitur multis: ex Meleagro et Phorcidibus exempla Athenæus profert ix, p. 402. c. et fortasse, qui de industria quæsierit, etiam in dramatis, quæ supersunt, aliquot Sicula idiomata deprehendat: quinam tamen hoc factum sit, nemo, quod sciam, accurate indagavit, et nescio an omnino decerni quidquam nequeat. Num ab Epicharmo duxit hoc, num ab illis multis scilicet Siculis fabularum poetis, quos ante Atticam tragicædiā floruisse in Sicilia plures credunt. Sed id hariolis quibusdam relinquamus; nobis placet Athenæi sive conjectura sive testimonium: Ὅτι δὲ Αἰσχύλος, inquit, διατρίψας ἐν Σικελίᾳ, πολλὰς κέχρηται φωναῖς Σικελικαῖς, οὐδὲν θαυμαστόν. Hoc iudicium si verum est, de quo quidem non dubito, haud parum intererit ad Æschyleorum dramatum historiam, sitne bis an semel in Siciliam profectus: tragicædiā fac habeamus, quæ quando acta sit, ignoretur: reperiantur tamen in ea voces Siculæ: jam scriptam post Siculum iter affirmo. Simul, ubi posthac Athenas non redierit, aut non erit acta Athenis, sed tantum in Sicilia, aut inde missa Athenas, ibi ut absente poeta produceretur ab alio, mutatis fortasse Siculis nonnullis idiomatis, aliis relictis correctoris in curia, aut quod putaret intellectu facilia. Actam in Sicilia unam novimus *Ætnas*, de qua Macrobius Saturnal. v, 19. *Ita et dii Palici in Sicilia coluntur, quos primum omnium Æschylus tragicus, vir utique Siculus* (a commemoratione dictus, ut recte Stanleius ad Æschylum) *in literas dedit.* Et mox; *Æschylī tragicædia est quæ inscribitur Ætna.* Jam si semel tantum Æschylus venit in Siciliam, neque inde rediit unquam, Meleager quoque Phorcidesque in Sicilia scriptæ sunt et ceterarum quicquid peregrinum hunc sermonem sapiat. Sed nunc, incerta itineris ratione, ne hoc quidem certo ponere licet: sic in singulis cauta versati speramus fore, ut, quod volumus, ab omni cupiditate amoti, nisi malevolis, habeamur omnibus. Unum hoc omnes concedent, qui veterum loca probe perspexerint, ex profectioe suscepta post Oly. LXXVII, 4, quum victus esset a Sophocle, non rediisse Æschylum. At præter Eumenidas etiam *Supplices* fabula post hoc tempus scripta est: nam et eadem ibi, quæ in Eumenidibus, Argivorum laus



est, unde amicus sæpius jam laudatus post Oly. LXXXIX, 4, editam colligit, et firmiter etiam argumentum afferri potest. Supplicum enim chorus fuit tantum quindecim personarum: sua sponte in hac quidem fabula minuere chorum non potuit, quod multo aptior erat chorus plenus quinquaginta Danaïdum: lege coactus fecerit necesse est: adeoque post Eumenidas scripta nostra Supplices est, hoc est, in Sicilia, sed data haud dubie Athenis, choro diminuto. Quid si in Supplicibus præcipue Siculus sermo invenitur, in aliis aut nulla aut levissima vestigia? Sed hoc et altioris indaginis est nec meæ provinciæ. Quid autem? Nonne in ea tot Dorismi sunt, quot, ni fallor, vix reperias in alia quacunque Æschyli tragœdia, tot præterea obscura, insolentia, peregrina, ut difficillima semper habita sit? Et Siculas quidem voces nescio an peritiores inventuri sint plures præter unam, quam novi, βουὸς sive βοῦνις de qua vid. Stanlei. ad vs. 126, et Valck. ad Herodotum iv, p. 351. Dorice vero tot dicta sunt ut idem Valckenarius ad Theocr. Adoniaz. p. 388, ad id confugiat, Danaïdas fuisse Peloponnesias. Unde quæso? Num quod ab Ione Inachi descendunt? Potius enim sunt Ægyptiæ: nec tragici est, patriam personarum linguam in scena exprimere, sed comici. Quam apte vero Supplices, argumentum Peloponnesiacum, in quaque adeo Peloponnesiacis vocibus usus est, (v. Valck. l. c.) non modo in Sicilia, sed Ætnæ præsertim doceri potuerit, ostendent verba Diodori de condenda urbe ea, xi, 49. Ἰέρων δὲ τοὺς τε Ναξίους καὶ τοὺς Καταναίους ἐκ τῶν πόλεων ἀναστήσας, ἰδίους οἰκήτορας ἀπέστειλεν, ἐκ μὲν Πελοποννήσου πεντακισχιλίους ἀθροίσας, ἐκ δὲ Συρακουσῶν ἄλλους τοσοῦτους προσθείς.

Præterea num et alias superstitem fabularum ex Sicilia Athenas miserit, ex earum temporibus dijudicandum est: Euphorion filius in scena ibi committere poterat, ut cap. iii, conjeci ex verbis illis: οὗ καὶ τοῖς τοῦ πατρὸς Αἰσχύλου οἷς μήπω ἦν ἐπιδειξάμενος, τετράκις ἐνίκησεν: quod fortasse vivo ac vidente patre factum est, tumque illud *nondum* de Athenis solis intelligendum erit.

## SOPHOCLES.

SOPHOCLES, son of Sophilus, native of Colonus, was born, according to Suidas, Olym. LXXIII.—Σοφοκλῆς, Σοφίλου, Κολωνίην, Ἀθηναῖος—τεχθεὶς κατὰ τὴν οὔλ. Ὀλυμπιάδα ὡς πρεσβύτερος εἶναι Σωκράτους ἔτη ιβ'.—προσηγορεύθη δὲ Μελίττα, διὰ τὸ γλυκύ· καὶ αὐτὸς ἤρξε τῷ δράμα πρὸς δράμα ἀγωνίζεσθαι, ἀλλὰ μὴ τετραλογία. —τελευταῖα δὲ μετὰ Εὐριπίδην, ἐτῶν ἑννεήκοτα.—ἐδίδαξε δὲ δράματα ρηγ'. ὡς δὲ τινες, καὶ πολλὰ πλείω νίκας δὲ ἔλαβε κδ'. His birth, however, by the Author of his Life, is fixed to Olym. LXXI, 2, which is no doubt correct: Γεννηθῆναι αὐτὸν φασιν ἐξδομηκοστῇ πρώῃ Ὀλυμπιάδι, κατὰ τὸ δεύτερον ἔτος, ἐπὶ Ἀρχόντος Ἀθήνησι Φιλίππῳ. This is confirmed by Diodorus, lib. xiii, who relates that Socrates died in the third year of Olym. XCIII, and that Sophocles died about the same time, aged ninety. He was therefore thirty years junior to Æschylus, and fifteen years older than Euripides. He was early distinguished by the attractive beauty of his form; and we learn that after the battle of Salamis, he headed a Chorus of youths, being then in his fifteenth year, and received the applause of the Athenians for his skill on the lyre. He had been taught music and dancing, according to Athenæus, by Lamprus, and throughout his career we frequently hear of his excellence in these arts. The Author above mentioned relates, that he performed on the harp during the representation of his *Thamyris*, and at that of his *Nausicaa*; his skill with the ball was very great—ἀκρῶς δὲ ἐσφαίρισεν, ὅτε τὴν Ναυσικάαν ἔθηκε. We have the authority of Suidas for saying, that in early life he first applied himself to Lyric Poetry, but his genius soon led him to the haunts of the Dramatic Muse, and his first success fixed him there for ever. He was in his twenty-seventh year when he competed with Æschylus for the possession of the Stage. After the representation of the Pieces, the suffrages of the Judges were divided, and the Theatre becoming clamorous for a decision, Cimon, who was then in the zenith of his fame, was appointed to name the Victor. Having taken the usual oaths to judge impartially, and performed the customary libations on the Altar of Bacchus, Cimon awarded the first place to Sophocles. Plut. Cim. c. 8.\* In Olymp.

\* In this first victory of Sophocles, he doubtless contended with a tetralogy; what his three Tragic pieces were, is a matter of wide conjecture; but that Triptolemus was the Satyric piece, is generally admitted. This is clearly proved by Lessing in his *Life of Sophocles*, who cites the following passage from Pliny, H. N. xviii, 12. “Hæ fuere sententiæ Alexandro Magno regnante, quum clarissima fuit Græcia atque in toto terrarum orbe potentissima: ita tamen ut ante mortem ejus annis fere CXLV Sophocles poeta in fabula Triptolemo frumentum Italicum ante cuncta laudaverit, ad verbum translata sententiâ; Et fortunatam Italiam frumento canere candido.” Now the death of Alexander is assigned to Olymp. CXIV, 1, and deducting from this the CXLV years, leaves Olymp. LXXVII, 4; the precise period in which Sophocles first contended for the Prize. The words of Suidas, in the life of Sophocles, καὶ αὐτὸς ἤρξε τοῦ δράματος πρὸς δράμα ἀγωνίζεσθαι ἀλλὰ μὴ τετραλογία—have been variously understood. Some have asserted that *after* Sophocles no Poets contended with tetralogies, which is certainly false. We find



LXXXV, 2, we find him employed in the Samian war; on which occasion he was associated with Pericles, as one of the ten Generals who were elected every year. Strab. xiv. The last and next recorded event of our Poet's life, was his victory with the Philoctetes, Olym. LXXXII, 4, and four years previous to his death, which happened, according to the Parian Marbles, in the Archonship of Callias, Olym. LXXXIII, 4, after a glorious career; during which, according to Suidas, he gained twenty-four—to Diodorus Siculus, eighteen tragic victories. The story of his being accused of madness, in his old age, by an ungrateful son, and of his refuting the charge by reading before his judges certain passages of his *Œdipus Coloneus*, which he had just finished, is so well known as to require but a brief mention. Cicero, *de Sen. cap. 7*, and Valerius Maximus, *lib. 8*, will afford the best detail. This celebrated Tragedy, the last production of our Poet, written expressly to gratify the Athenians, and to commemorate the place of his own birth, was first represented by the grandson of Sophocles, Olym. LXXXIV, 4. See Mr. Elmsley's Note to the Argument of the *Bacchæ*, p. 14.

The number of pieces which Sophocles composed, is still a contested point among the learned; the account of Suidas in the beginning of this Memoir states them to have been cxxiii. (ρκγ'). But Suidas also gives us the computation of Aristophanes the Grammarian, who states them to have been cxxx, xvii of which he deemed spurious; *Ἐγγραφὴ δὲ, ὡς φησιν Ἀριστοφάνης, δράματα ἐκτὸν τριάκοντα τούτων δὲ νοθεύεται δεκάεπτα*. Boeckius rejects both these accounts, referring a part of this number to his son Iophon, and part to the younger Sophocles. In the *Ranæ*, we find the Dramas of the son ascribed to the father: *οὐ πρὶν γ' ἂν Ἰοφῶντ' ἀπολαβὼν αὐτὸν μόνον Ἄνευ Σοφοκλέους, ὅ, τι ποιεῖ κωδωνίσω*.—v. 77.

Upon which passage, the Scholiast: *Κωμῶδεται Ἰοφῶν, ὁ υἱὸς Σοφοκλέους ὡς τὰ τοῦ πατρὸς λέγων*. The whole of the three Chapters of Boeckius (*viz. viii, ix, x*) in which he pursues his researches on this subject, are very good, but too long for insertion into the present work, nor are they such as conveniently to admit of much abridgment. The Reader is therefore referred to the original. It only remains to give the conclusion at which this Author arrives—*viz. that out of about cvii Fables of Sophocles, of which the names and fragments are preserved, including the vii which we possess entire, the following only can with any certainty be assigned to the elder Sophocles:—*

*Fabulæ quæ supersunt omnes:*

Οἰδίπους ὁ Τύραννος.

Οἰδίπους ἐπὶ Κολωνῶ.

Ἡλέκτρα.

Ἀντιγόνη.

Τραχίνιαι.

Αἴας μαστιγοφόρος.

Φιλοκλήτης ἐν Λήμνῳ.

Euripides producing a tetralogy, Olym. xci, 2, *viz. Alexander, Palamedes, the Τρῶες, and Sisyphus as the Satyric Drama*. Sophocles composed several Satyric Dramas after his Triptolemus, which favours the opinion that Tetralogies were not altogether discontinued by him. Dr. Blomfield, alluding no doubt to this passage in Suidas, says he perhaps produced one Tragedy and a Satyric Drama.—*Vid. Mus. Crit. v. 78.*

## Deperditæ Tragœdiæ :

Ἀθάμας πρότερος.	Πηλεύς.
Ἀθάμας δεύτερος.	Τεύκρος.
Θάμυρις.	Τηρέυς.
Ἰόλαος.	Τυρῶ πρότερος.
Λαοκόων.	Τυρῶ δεύτερος.
Οἰνόμαος.	

## Satyricæ deperditæ :

Ἰνάχος.	Τριπτόλεμος.
Ναυσικάα.	

## Minus certa argumenta sunt in his :

Ἐπίγονοι.	Φινεύς σατυρικός πρότερος.
Λακκαιναί.	Φινεύς σατυρικός δεύτερος.
Νιόβη.	



## EURIPIDES.

THIS Poet was born at Salamis, Oly. LXXV, under the Archonship of Callias, and upon the same day on which the Athenians gained their victory over the Persian fleet—*ἡμέρα καθ' ἣν οἱ Ἕλληες ἐναυμάχουν ἐν Σαλαμῖνι*. Both Authors of the Life of Euripides, Thom. Magister, and MS. in Elmsley's Bacchæ, confirm this date. According to the last mentioned authority, he was the son of Mnestarchus a vintner; his mother, Cleito, being an herb-woman.\* In early life, he embarked in the profession of an Athletēs, (*ἡσυχίσε δὲ κατασχὰς μὲν παγκράτιον ἢ πυγμῆν*) the profits of which were received by his father. His inclination soon led him to cultivate Tragedy, and he became a disciple of Anaxagoras, Prodicus, and Protagoras. He was the intimate friend of Socrates; who, according to Ælian (Var. Hist. lib. 2), was seldom a spectator at the Theatre, except when a Play of our Poet was represented. His first piece was produced at Oly. LXXXI, being at that time in his 25th year: *πρῶτον δὲ ἐδίδαξε τὰς Πελοπιδὰς—ὅτε καὶ τρίτος ἐγένετο*. Upon which Mr. Elmsley remarks, "Peliades igitur docuit Euripides xxiv annis ante Medeam, quæ superstitum ejus fabularum antiquissima videtur. Hinc, opinor, explicandum, quod de Peliadum prologo dixi ad Med. 693—676." Bacchæ, 195. Olymp. LXXXIV, 4, he gained the Prize in Tragedy, on which occasion he was the *first* placed. For his other pieces, see Chronology. The MS. Life, given by Elmsley, so far agrees with Suidas in saying that he was twice married: the name of his first wife being Melito, (Suid. Chœrina,) that of his second, Chœrila. When, or for what reason, he left Athens, does not appear. The MS. Life states, that he removed into Magnesia, and from thence into Macedonia, where he gained the favour of Archelaus, in whose dominions he died, Olymp. XCIII, 3, in the Archonship

\* Suidas says, it is not true that his mother sold herbs, (*οὐχ ἀληθὲς δὲ, ὡς λαχανόπωλις ἦν ἡ μητὴρ αὐτῆς*), but that he was descended of a noble family, as Philochorus clearly proves. In early life, according to the same Author, he was a painter—that he first applied himself to Tragedy when he saw his Master Anaxagoras brought to trial on account of his Philosophic opinions. Although accounted a woman-hater, he nevertheless was twice married; his first wife being Chœrina, the daughter of Mnesilochus, who brought him three sons, Mnesilochus, Mnesarchides, and Euripides. Having divorced his first wife, on account of adultery, he appears to have been no less unfortunate in the choice of his second; whose name, however, Suidas has not mentioned. He also omits to notice his temporary settlement in Magnesia; where he was received as a public guest, and exempted from tribute, according to the Life published, for the first time, by Mr. Elmsley in his addition of the Bacchæ. After alluding to the well-known story of his being torn to pieces by dogs, at the instance of two Poets, who were envious of his fame, Suidas says that others relate, *οὐχ ὑπὸ κυνῶν, ἀλλ' ὑπὸ γυναικῶν ὑκτωρ διασπασθῆναι, πορεύομενον ἀπὸ πρὸς Κρατερὸν τὸν ἐρῶμενον Ἀρχελάου (καὶ γὰρ σχέον αὐτὸν καὶ περὶ τοῦς τοιοῦτους ἔρωτας)*.

The number of his plays are variously stated; according to some they were LXXV—others again say, XCII. He died Olymp. XCIII.—*Suidas in Eur.*

of Callias, at the age of 75 years. He was buried in Macedonia, but a Cenotaph was erected to him at Athens, inscribed with the following epigram:

Μνημα μὲν Ἑλλάς ἅπασ' Εὐριπίδου. ὅστιά δ' ἴσχει  
Γῇ Μακεδών. ἣ γὰρ δέξατο τέρμα βίου.  
Πατρίς δ' Ἑλλάδος Ἑλλάς, Ἀθῆναι. πλείστα δὲ Μούσας  
Τέρψας, ἐκ πολλῶν καὶ τὸν ἔπαινον ἔχει.

"When we consider Euripides by himself," says Schlegel, "without any comparison with his predecessors; when we take a separate view of some of his better pieces, and detached scenes throughout the others, we cannot refuse to him an extraordinary degree of praise. But, on the other hand, when we place him in connexion with the history of art, when we consider his pieces as a whole, and reflect on the object which he appears in general to have had in view, in all the works which have come down to us, we are compelled to bestow severe censure on him on various accounts. Of few writers may both good and evil be said with so much truth. He was a man of infinite ingenuity, and practised in the greatest variety of mental arts; but neither the sublime seriousness of mind, nor the severe wisdom, which we revere in Æschylus and Sophocles, regulated in him a luxuriant fulness of the most splendid and amiable qualities. His constant aim is to please, by whatever means\*; and hence he is so very unequal to himself. We possess some cutting sayings of Sophocles respecting Euripides †; though he was so far from being actuated by any thing like the jealousy of authorship, that he mourned his death, and, in a piece which was shortly after exhibited, refused to his actors the ornament of the floral crown ‡. The derisory attacks of Aristophanes are well known, though not sufficiently understood and appreciated §.

"In Euripides we no longer find the essence of the ancient Tragedy in its pure and unmixed state. We have already placed this essence in the prevailing idea of Destiny, in the ideality of the composition, and in the signification of the chorus. Euripides inherited, it is true, the idea of Destiny

\* This did not escape the observation of Barnes, who, in his *Life of the Poet*, says—"Nemo mortalium tanta dexteritate veteres fabulas ad præsentis tunc temporis circumstantias referre unquam deprehenditur; quod maximum semper audiendi lenocinium habetur. Adeo autem se omnia auditorum suorum gratia scribere professus est, ut etiam volens sciensque nonnunquam de scenæ regulis remitteret, et artem tragicam arte populari commutaret." Hence it is, that Dio Chrysostom praises τὸ ἀκριβὲς καὶ ὀρεμνὸν καὶ πολιτικὸν τὸ τοῦ Εὐριπίδου, and Plutarch calls him σοφὸν ἄνδρα καὶ πολιτικῶν ἐπιστήμονα σοφισμάτων. See his allusions to civil affairs in the *Suppliants*, verses 187, 190, 415, &c., his gratifying the Athenians, by expressing himself of the Lacedæmonians, in the *Andromache*, in terms of the most unqualified detestation:

Ἦ πᾶσιν ἀνθρώποισιν ἔχθιστοι βρότῳ,  
Σπάρτης ἑνοίκαι, δόλια βουλευτήρια,  
Ψευδῶν ἀνάκτες, κ. τ. λ. —446.

† Some one remarking to Sophocles that Euripides was a woman hater, "Ἐν γε ταῖς τραγωδαῖς — ἐν γε τῇ κλῆνῃ φιλογύνῃς. Athen. xiii, c. 1. See also an epigram of Sophocles against him, preserved by the same author, xiii, c. 8.

‡ So Thom. Mag. Vit. Eurip. Φασι δὲ ἐπὶ τῷ ἀκούσματι τῆς Εὐριπίδου τελευτῆς τοὺς μὲν Ἀθηναίους πάντας πενήθσαι, Σοφοκλέα δὲ αὐτὸν μὲν καὶ φαῖν ἐνδεῶσθαι χιτῶνα, τοὺς δὲ ὑποκριτὰς αὐτοῦ ἄστεφανοὺς τῷ τότε εἰσαγαγεῖν πρὸς τὸν δῶνον.

§ Vide Ranae, passim. In the *Nubes*, he is ridiculed for debasing the dignity of Tragedy, by clothing his chief characters in rags, and reducing them to beggary. Id. in *Acharn.* v. 411.



from his predecessors, and his belief of it was sharpened by the Tragic practice; but yet in him Fate is seldom the invisible spirit of the whole composition, the radical thought of the Tragic world. We have seen that this idea may be exhibited under severer or milder aspects; that the obscure terror of destiny may, in the connexion of a whole trilogy, be cleared up to the signification of a wise and beneficent Providence. Euripides, however, has drawn it down from the region of the infinite; and inevitable Necessity not unfrequently degenerates in him into the caprice of accident. He can no longer, therefore, give it its proper and peculiar direction, namely, by contrast and opposition to elevate the moral liberty of man. His characters generally suffer because they must, and not because they will.

“The mutual subordination of character and passion to ideal elevation, which we find observed in the same order in Sophocles, Euripides has completely reversed. Passion is the principal object with him: his next care is for character; and when these endeavours leave him still any remaining room, he occasionally seeks to connect grandeur and dignity with the more frequent display of amiable attractions.

“It has been already admitted that the persons in Tragedy ought not to be all equally exempt from error, as there would then be no opposition among them, and consequently no room for a plot. But Euripides has, as Aristotle observes, frequently painted his characters in black colours without any necessity, as for example, his Menelaus in *Orestes*. He was warranted by the traditions, in attributing great crimes to many of the old heroes, but he invented besides many base and paltry traits for them, of his own free inclination.

“The Chorus is, for the most part, in him an unessential ornament: its songs are frequently wholly episodical, without any reference to the action, and more distinguished for brilliancy than for sublimity and true inspiration. ‘We must consider the Chorus,’ says Aristotle, ‘as one of the actors, and as a part of the whole; it must enter into the action: not as in Euripides, but as Sophocles has done.’

“In the accompanying music, he adopted all the innovations invented by Timotheus, and selected those melodies which were most in unison with the effeminacy of his poetry\*. He proceeded in the same manner with his syllabic measures; his versification is luxuriant, and breaks through every rule. The same diluted and effeminate character would, on a more profound investigation, be unquestionably found to belong also to the rhythmi of his choral songs †.

“Euripides was a frequenter of the schools of the philosophers; and he displays a particular vanity in introducing philosophical doctrines on all occasions; in my opinion, in a very imperfect manner, as we should not be able to understand these doctrines from him, if we were not beforehand acquainted with them ‡. He conceives it too vulgar a thing to believe in

\* Sophocles chiefly employed the Phrygian Melody, which is best adapted, according to Plato, to inspire moderation, and to express our worship of the Deity. *De Rep.* lib. 3.

† See the passage in the *Ranæ*, v. 1332, wherein he is recommended to adopt the use of a pair of shells, instead of the lyre, as the most fitting accompaniment for his Songs.

‡ We find, as Valckenær observes, (*Diatr. in Euripid.* cap. 4), the system of Anaxagoras on the origin of Beings, as well as the precepts of that morality which Socrates inculcated. Hence it was, that he had so many partisans among the philosophers, who were glad to have their doctrines brought upon the stage, and applauded by the spectators.

the gods in the simple manner of the people; and he therefore seizes every opportunity of interspersing something of their allegorical signification, and of giving his spectators to understand that the nature of his own belief was very problematical.

“We may distinguish in him a two-fold character: the Poet, whose productions were consecrated to a religious solemnity, which existed under the protection of religion, and which was therefore under a reciprocal obligation of returning that protection with honour and reverence; and the Sophist, with his philosophical *dicta*, who endeavours to introduce his sceptical opinions and doubts into the fabulous prodigies connected with the religion from which he derived the subjects of his pieces. He throws out a multitude of moral maxims, many of which he often repeats, and for the most part they are either trite or fundamentally false. With all this moral ostentation, the aim of his pieces, the general impression which they are calculated to produce, is sometimes extremely immoral. An anecdote is told of him, that he introduced Bellerophon with a silly eulogium on wealth, in which he preferred it to all domestic happiness, and ended with observing, if Aphrodite (who bore the appellation of golden) shone like gold, she was deserving of the love of mortals; and that the spectators took umbrage at this, and wished to stone both actor and poet. Euripides then sprang forward, and called out, ‘Wait only till the end, he will be requited accordingly\*!’ In like manner, he defended himself against the objection that his Ixion expressed himself in too disgusting and abominable language, by observing that the piece concluded with his being broken on the wheel†. But the assistance of poetical justice, in punishing the baseness of his characters, is not always called in. In some of his pieces, the wicked escape altogether untouched. Lies and other infamous practices are openly protected, especially when he can assign for them a supposed noble motive. The following verse in justification of perjury is well known:

‘The tongue swore, but the sense swore not‡.’

In the connexion in which this verse is uttered, and on account of which he has been so often ridiculed by Aristophanes, there is indeed a justification; but the formula is nevertheless bad, on account of the possible abuse of its application. He was the first poet who ever thought of making the unbridled passion of a Medea, and the unnatural love of a Phædra, the principal subject of his dramas; yet with all this importance which he has communicated to his female parts, he is notoriously famed for his hatred of women.

“The style of Euripides is upon the whole too loose, although he has many happy images and ingenious turns: it has neither the dignity nor the energy of the style of Æschylus, nor the chaste sweetness of that of Sophocles. In his expressions, he frequently affects the singular and uncommon, though at other times he becomes too familiar, and the tone of discourse assumes a confidential appearance, and descends from the elevation of the cothurnus to the level ground. In this respect, he was a precursor of the new Comedy,—hence Menander expressed a most marked admiration for him, and proclaimed himself his scholar. The opinion of Aristophanes, his

\* Seneca, ep. 115.

† Plut. de Aud. Poët.

‡ ἡ γλῶσσ' ὁμῶμοχ', ἡ δὲ φρήν ἀνώμοτος. Hippolyt. 608; where Monk has an excellent note upon the verse.



contemporary, forms a striking contrast with this adoration. Aristophanes persecutes him unceasingly, with the utmost bitterness: he seems as if he were appointed to be his constant scourge—yet he never attacks Sophocles; and even when he takes the part of Æschylus, at which we can hardly help smiling, his reverence for him is still visible, and he takes every opportunity of contrasting his gigantic powers with the petty refinement of Euripides.

“Notwithstanding these observations, we must never forget that Euripides was still a Grecian, and the contemporary of many of the greatest names of Greece, in politics, philosophy, history, and the plastic arts. He has a particular strength in portraying the errors of a diseased soul—pursuing, even to madness, the passions of which it is the slave. He is admirable where the object calls chiefly for emotion, and requires the display of no higher qualities; and he is still more so where pathos and moral beauty are united. It is by no means my intention to deny him the possession of the most astonishing talents; I have only stated that these talents were not united with a mind in which the austerity of moral principles, and the sanctity of religious feelings, were held in the highest honour.”

The following is the comparison between the respective merits of Euripides and Sophocles, by Dionysius Halicarnassus: Σοφοκλῆς δὲ ἐν τοῖς πάθεσι διήνεγκε, τὸ τῶν προσώπων ἀξίωμα τηρῶν. Εὐριπίδης μένγε οὐ τὸ ὅλον ἀληθὲς καὶ προσεχὲς τῷ βίῳ τῷ νῦν ἤρρεσεν· ὅθεν τὸ πρέπον αὐτὸν καὶ κόσμιον πολλαχοῦ διέφυγε. Καὶ οὐχὶ τὰ γενικά καὶ μέγαλοφυῇ τῶν προσώπων ἦθη καὶ πάθη, καθάπερ Σοφοκλῆς, κατώρθωσεν· εἰ δὲ τι ἄσεμνον καὶ ἄνανδρον καὶ ταπεινόν, σφόδρα ἰδεῖν ἔστιν αὐτὸν ἡκριβωκότα. Καὶ Σοφοκλῆς μὲν οὐ περιττός ἐν τοῖς λόγοις, ἀλλ' ἀναγκαῖος· ὁ δὲ Εὐριπίδης, πολὺς ἐν ταῖς ῥητορικαῖς εἰσαγωγαῖς. Καὶ ὁ μὲν, ποιητικὸς ἔστιν ἐν τοῖς ὀνόμασι, καὶ πολλάκις ἐκ πολλοῦ τοῦ μεγέθους εἰς διάκενον κόμπων ἐκπίπτων, οἷον εἰς ἰδιωτικὴν παντάπασι ταπεινότητα κατέρχεται· ὁ δὲ Εὐριπίδης, οὔτε ὑψηλὸς ἔστιν, οὔτε μὴν λιτὸς, ἀλλὰ κεκραμένη τῆς λέξεως μεσότητι κέχρηται.—Dion. Hal.

## PART II.

## THE OLD COMEDY.

COMEDY at its commencement, namely in the hands of its Doric founder Epicharmus, borrowed its materials chiefly from the mythical world\*. Even in its maturity, it appears not to have renounced this choice altogether, as we may see from many of the titles of the lost pieces of Aristophanes and his contemporaries; and at a later period, in the interval between the old and new Comedy, for particular reasons, it returned again to mythology with a peculiar degree of predilection. But as the contrast between the materials and the form is here in its proper place, and nothing can be more directly opposed to the exhibition of the ludicrous than the most important and serious concerns of men, the peculiar subject of the old Comedy was naturally therefore taken from public life and the state: it is altogether political; and the private and family life, beyond which the new never soars, was only introduced occasionally and indirectly, with a reference to the public. The Chorus is therefore essential to it, as being in some sort a representation of the public: it must by no means be considered as something accidental, which we may account for in the local origin of old Comedy; we may assign as a more substantial reason, that it belongs to the complete parody of the Tragic form. It contributes also to the expression of that festal gladness of which Comedy was the most unrestrained effusion. For in all the popular and religious festivals of the Greeks, choral songs, accompanied by dancing, were exhibited. The comic Chorus transforms itself occasionally into such an expression of public joy; as for instance, when the women who celebrate the Thesmophoriæ, in the piece that bears that name, in the midst of the most amusing drolleries, begin to chaunt their melodious hymn in honour of the gods of the festival, in the same manner as took place on a real occasion. At these times we observe such a display of sublime Lyric Poetry, that the passages may be transplanted into Tragedy without any change or modification. The most remarkable peculiarity of the Comic Chorus is the Parabasis, an address to the spectators by the Chorus, in the name and under the authority of the Poet, which has no concern with the subject of the piece. Sometimes he enlarges on his own merits, and ridicules the pretensions of his rivals; at other times he avails himself of his rights as an Athenian citizen, to deliver in every assembly of the people proposals of a serious or ludicrous nature for the public good. The Parabasis may, strictly speaking, be considered as repugnant to the essence of dramatic representation: for in the Drama, the Poet should always disappear behind the characters; and these characters ought to discourse and act as if they were alone and without any perceptible reference to the spectators.

\* The following are the titles of some of his pieces, as preserved by Athenæus: Ἀλκίων, Ἀτρελάνται, Γᾶ καὶ Θάλασσα, Κύκλωψ, Σφίγξ, Χείρων. See also Mus. Crit. V. 72.



We have now but one Comic Writer of the old kind; and we cannot therefore, in forming an opinion of his merits, derive any assistance from a comparison with other masters. Aristophanes had many predecessors; Magnes, Cratinus, Crates, and others. He was indeed one of the latest Comic Authors, as he survived even the old Comedy itself. We have no reason, however, to believe that we witness its decline in him; for in all probability the old Comedy was still rising in merit, and he himself one of its most perfect Poets. It was very different with the old Comedy, and with Tragedy; the latter died a natural, and the former a violent death. Tragedy ceased to exist, because that species of Poetry seemed to be exhausted; because it was abandoned; and because no person could again rise to the same elevation. Comedy was deprived by the hand of power of that unrestrained freedom which was necessary to its existence. Horace, in a few words, informs us of this catastrophe:

“Successit vetus his Comœdia, non sine multa  
Laude, sed in vitium libertas excidit, et vim  
Dignam lege regi: lex est accepta: chorusque  
Turpiter obtulit, sublato jure nocendi.”

SCHLEGEL.

### *Writers of the Old Comedy.*

(The period comprehended within the range of the old Comedy, begins with Epicharmus, Ol. LXX, and concludes about Ol. c; the Poets Strattis and Theopompus being among the latest writers of the old Comedy.)

*Chionides* flourished about Ol. LXXIII. Χίωνιδης, Ἀθηναῖος, Καμικὸς τῆς ἀρχαίας κωμωδίας—ἔτεσιν ὀκτώ πρὸ τῶν Περσικῶν. Suid. The title of one of his Fables (Πρωχολί) is preserved in Athenæus, xiv. c. 9, and a fragment commemorated.

*Magnes*, after Epicharmus, and before Cratinus.—His Fables, Διώνυσος πρῶτος, Διώνυσος δεύτερος, and Λυδοί, are mentioned by Athenæus.

*Cratinus*. He was the author of XXI Plays, and gained the victory nine times, according to Suidas. He was born Ol. LXV, 1, and died at an advanced age, about Ol. LXXXIX. He is described as having possessed all the bitterness of Archilochus, together with the energy and fire of Æschylus. His last piece was the Πυρίνη, just before his death, which is mentioned in Schol. Nub. 549. The titles and fragments of about twenty of his Plays are to be found in Athenæus.

*Crates* intervened between Cratinus and Aristophanes, about Ol. LXXXII. He was distinguished for the gaiety of his wit, and his forbearance, in not mixing up so much personality in his Fables.—Titles and fragments of eleven pieces found in Athenæus.

*Eupolis*, born about Ol. LXXXIII; first began to exhibit, Ol. LXXXVII, 3, being then only seventeen years of age—ἰζ' ἐτῶν γενεῶς ἤρξατο ἐπιδείκνυσθαι. Suid. Eudoc. He copied Cratinus, but was reckoned to have possessed more

elevation and amenity. Suidas says he wrote xvii Plays, and gained the victory seven times; but he is doubtless mistaken, since many more than xvii are mentioned by ancient writers. Conf. Meursius in Bib. Att.

*Aristophanes.* The notice of this Poet by Suidas is very short and incorrect; he makes him a Rhodian or Lindian by birth, his father's name being Philip. His Plays were liv.—Titles and fragments of nearly this number are to be found in Athenæus. He first exhibited Comedy at Ol. lxxxviii, 2. The *Δαιταλεις* was the title of the piece. Schol. Nub. 529. The *Acharnæ* was exhibited two years after, and during the sixth year of the Peloponnesian war. It is therefore the first of his surviving Plays; the *Plutus* being the last which was exhibited, Ol. xcvi.

*Strattis* and *Theopompus* were among the latest writers of the old Comedy. Strattis exhibited his *Ἀνθρωποπόλοισις*, Ol. xciii, 2, and continued to write Comedy when Isocrates was advanced in years. Athenæus gives titles and fragments of about xvi pieces of each of these Poets.

### *Middle Comedy.*

(Within the period usually assigned to the middle Comedy are included the Dramatic writers from Ol. ci to Ol. cxi.)

"Towards the end of the Peloponnesian war," says Schlegel, "when a few individuals, contrary to the constitution, had assumed the supreme power in Athens, a law was enacted, empowering every person attacked by Comic Poets to bring them to justice; and a prohibition was issued against the introduction of real persons on the Stage, or the use of such masks as bore a resemblance to their features, &c. This gave rise to what is called the middle Comedy. Its distinctive peculiarities are variously stated: at one time, in the abstinence from personal satire, and the introduction of real characters; and at another time in the dismissal of the Chorus. The introduction of real persons under their true names was at no time an indispensable requisite. We find characters in many pieces, even of Aristophanes, in no respect historical, but altogether fictitious, with significant names, in the manner of the new Comedy; and personal satire is only occasionally resorted to. The right of personal satire was no doubt essential to the old Comedy; and by losing this right the Comic writers were no longer enabled to throw ridicule on public actions and the state. When they confined themselves to private life, the Chorus ceased to have any longer a signification. An accidental circumstance contributed to accelerate its removal. The dress and instruction of the Chorus required a great outlay; but when Comedy came to forfeit its political privileges, and consequently also its festal dignity, and was degraded to a mere source of amusement, the Poet found no longer any rich patrons to defray the expense of the Chorus."

This account of Schlegel will perhaps be deemed very unsatisfactory; as it certainly is in a critical point of view, since it does not attempt to define the precise limits between the middle and new Comedy. The following extract, therefore, is annexed from the Preface of that excellent work, the *Fæsti Hellenici*, to which these pages are already so indebted:—

"The new Comedy commenced in the reign of Alexander; and this is con-



firmed by the dates assigned to Philippides and Philemon. And yet we have *Alexis* of the middle Comedy writing for the Stage thirty years after the first exhibitions of Philippides and Philemon. *Alexis* then, whose works were the standard and example of the *middle Comedy*, was for thirty years contemporary with Philippides, Philemon, Menander, and Diphilus (writers of the new Comedy).

“Neither are the terms *middle* and *new* always very carefully applied. Aristotle recognizes only two species of Comedy; the old and the new:—*ἴδοι ἂν τις ἐκ τῶν κωμωδιῶν τῶν παλαιῶν καὶ τῶν καινῶν*. Eth. Nicom. iv, 8. Dorotheus classed Antiphanes τοῖς νεωτέροις κωμικοῖς Athen. xiv. Upon which Mr. Schweighæuser well remarks, that Dorotheus here divided the Greek Comedy into two classes; the new and the old. In the same manner, Nicostratus, the contemporary of Eubulus and Araros, and accounted by some the son of Aristophanes, (which determines his age,) is reckoned by Harpocration among the writers τῆς νέας κωμωδίας. *Epigenes* is called τῶν νέων τις κωμικῶν Eudoxus, τις τῶν νέων κωμωδῶν and yet we cannot with certainty place all these among the writers of the *new Comedy*. *Epigenes* was contemporary with Antiphanes. Of the time of Eudoxus we are wholly ignorant; nor can we pronounce whether he belonged to the *middle* or the *new Comedy*. We know from Laertius, that he exhibited at Athens; and from Pollux, that he flourished somewhere between Antiphanes and Posidippus. It is to be noted, however, that although the Poets of the middle Comedy are often called νέας κωμωδίας, yet the Poets of the new Comedy, properly so termed, could never be called μέσης κωμωδίας ποιηταί. We must therefore suppose that *Alexis*, although a great number of his dramas were written long after the new Comedy had arrived at its perfection, nevertheless continued to compose upon the model of the middle Comedy.”

Hence it may be seen how difficult it is to define any precise limits between these two divisions of Comedy, although ancient critics pretty generally admit a distinction between them. The law, περὶ τοῦ μὴ ὀνομασθὶ κωμωδεῖν, which first gave rise to the middle Comedy, and which may be looked upon as an interval of vacillation between the interdiction of the *old* and the establishment of a *new* comic form, more developed and better defined, is thus critically inquired into by the Author of the *Fasti*:—

“It will perhaps be imputed to these Fables as an omission, that they have not noticed this law, which will probably be looked for in the years of the *xviii*th Ol., where it will not be found. The truth is, that I am not yet satisfied either with the interpretation usually given to that law, nor with the date assigned to it. It is recorded that comic exhibitions were once suspended for three years, (B. C. 440—438,) and that their license was restrained by a decree τὸν ἄρχοντα μὴ κωμωδεῖν, which is fixed by Petitus to the year of the Archon Isarchus, B. C. 424. Last of all, we are told that it was forbidden κωμωδεῖν ἐξ ὀνόματος. This law is thus described by Petitus:—*Postea omnino vetitum est cuiquam expresso nomine in Comœdia convicium facere: μὴ κωμωδεῖν ἐξ ὀνόματος. Meminit hujus legis, sed non solus, Hermogenes περὶ στάσεων*. (Sect. xiii, p. 75.) *Ὀνομασθὶ κωμωδεῖν ὁ νόμος ἐκώλυσεν—Horatius, Epist. ad August. 145. “Fescennina per hunc,” &c. Idem ad Piscones, 281. Donatus.—Legem hanc tulit Antimachus poeta Aristophanis æqualis. Comici interpretes, Acharn. 1149. Ἐδόκει δὲ ὁ Ἀντίμαχος οὗτος ψήφισμα—imo potius legem—πεποιηκέναι μὴ δεῖν κωμωδεῖν ἐξ ὀνόματος. Idque intra Ol. *xvii*. Nam post Ol. *xvii*, Cocalum et Æolosiconem fabulas scripsit Aristophanes: Plutus*

*enim postrema est fabularum quas ipse docuit, acta Ol. xcvi, 4. Atqui ἔγραψε Κώκαλον, inquit veteres magistri, ψηφίσματος γενομένου ὥστε μὴ ὀνομαστὶ κωμῶδειν τινα. Præterea ipse Πλούτος δεύτερος—propter hanc legem χοροῦ ἐστέρεται, chorum non habet, (quem tamen habebat ὁ πρῶτος Πλούτος), ut neque Cocalus et Æulosicon neque nova comædia omnis: nam “lex est accepta; chorusque turpiter obtinuit sublato jure nocendi.” Quia hæc præcipue erant chori, λαιδορεῖν, τοὺς κακῶς πράττοντας διαβάλλειν, καὶ ὥσπερ δημοσίῃ μάστιγι τῇ κωμῳδίᾳ κολάζειν. Quare intra Ol. 97 videtur scripta hæc lex, ante editionem τοῦ δευτέρου Πλούτου. Ante Ol. 97 lata non est, quia τὰς Ἑκκλησιαζούσας, drama quod chorum habet καὶ τωθασμὸν ἐξ ὀνόματος, docuit Ol. 96, 4. Ergo non ante neque post Olymp. 97, sed intra ipsam rogata et lata est hæc lex. Cui qui impune facere volebant, nomina mittebant, personas servabant: id est, larvas, quibus singuli quos traducebant exprimebantur; quod αὐτοπροσώπως κωμῶδειν dicebant: non nominabantur enim ea ratione, sed representabantur tantum: unde lites sæpe et controversiæ. Hermogenes, l. l. αὐτοπροσώπως εἰσάγων τις τοὺς κωμωδοιμένους ὑπάγεται τῷ νόμῳ ὡς ὀνομαστὶ κωμῳδῶν. Quamquam etiam, dum licebat ὀνομαστὶ κωμῶδειν licebat quoque αὐτοπροσώπως, atque id ita fiebat.’ Upon the import of this law, Kuster has the following remark: *Ex priore Pluto oportet sumta esse loca illa, in quibus ὀνομαστὶ quidam perstringuntur; ut Pamphilus, v. 174. Agyrrhius, v. 176. Philepsius, 177. Philonides, 179, 303. Aristyllus, v. 314. Nam tempore Pluti posterioris lege lata jam vetitum erat expresso nomine in scena quenquam comico sale perfricare.*—Oderico speaks to the same effect: *κωμῶδειν ἐξ ὀνόματος—latam intra Olympiadem 97 putat Petitus, cujus ego rationes, quando nihil obstare video, non invitius amplector.* He translates the law, *neminem expresso nomine lædi.* In this sense the law is understood, and this seems the opinion generally received by critics of its date and meaning. Such an import, however, of the law, is by no means warranted by the extant remains of the middle and new Comedy. That law, in the sense of Kuster, either never existed at all, or had fallen into disuse in the time of Anaxandrides; who ridicules *Plato* by name (Laërt. iii, 26.) perhaps ten or twelve years after the supposed date of this law. Alexis, at least, paid no attention to it, (if it existed through the times of the middle Comedy), when he satirized by name the same philosopher in four different dramas; (Laërt. iii, 27, 28.) nor did Anaxilas regard it, who in three Comedies names *Plato*, (Laërt. iii, 28.) But “in the time of the middle Comedy, at whose rise *democratia in oligarchiam mutatâ divites imperare cæperunt*, the philosophers were ridiculed, and the chief men of the state protected:”—the opinion of Jonsius. The former, therefore, were attacked by name, but the Poets, after the date of that law, abstained from public men. And yet Anaxandrides (Athen. iv, p. 166, d.) mentions *Polyeuctus* by name; Antiphanes (Athen. vi, p. 223, c.) names *Demosthenes*; and *Timocles*, (Athen. viii, p. 342, a.) in a Comedy written towards the end of the reign of Alexander, ridicules by name five of the leading demagogues at once, in a passage which breathes the very spirit of the old Comedy. The reader who opens *Athenæus* will see abundant evidence that the Poets of the middle and new Comedy laid themselves under little restraint in this respect.*

“This law, then, τοῦ μὴ ὀνομαστὶ κωμῶδειν, when limited to its proper sense, is by no means inconsistent with a great degree of comic liberty, or with those animadversions upon eminent names with which we find the Comic Poets actually to abound. Comedy, therefore, although its form was



changed, enjoyed the privilege of animadverting still upon public events and public men: and we find Isocrates in the midst of this period complaining of the license of Comedy\*.

"Neither is the date of this law so clear to us. The testimony quoted by Petitus, ascribes the proposition to one Antimachus. (See Schol. Acharn. 1149). But another Scholiast (Av. 1297.) ascribes it to one Syracusius:—*Δικεῖ δὲ καὶ ψήφισμα τεθεικέναι μὴ κωμωδεῖσθαι ὀνομαστί τινά, ὡς Φρόνιχος ἐν Μονοτρόπῳ φησί. Ψῶρ' ἔχε Συρακόσιον· ἐπιφανὴς γὰρ αὐτῷ καὶ μέγα τύχοι. Ἀφείλετο γὰρ κωμωδεῖν οὗς ἐπεθύμουν. Διὸ πικρότερον αὐτῷ προσφέρονται.* If this allusion of Phrynichus be rightly quoted from the *Μονότροπος*, the law was proposed by Syracusius before the date of the *Ὀρνίθες*, in B. C. 415. But as no such law could have existed so early, we must suppose the proposition of Syracusius, for that time at least, to have failed; and the Poets to have chastised him for the attempt, although unsuccessful. If the account of Platonius is to have any weight, the enactment happened during the government of the Thirty: for that is the only period within these times, to which those descriptions could be applied—*τῆς ἐξουσίας ἀπὸ τοῦ δήμου μεισισταμένης, καὶ τῆς ὀλιγαρχίας κρατούσης—καθίσταμένης ὀλιγαρχίας καὶ μεταπιπτούσης τῆς ἐξουσίας εἰς ὀλίγους—ἐνέπιπτε τοῖς ποιηταῖς φόβος, [περὶ διαφ. κωμωδ.]* which would bring the date within the 94th Olympiad, B. C. 404, consequently before the *Ἐκκλησιαζούσι*. And this was very possible, for the *dramatis personæ* in that play are all fictitious characters; nor are the allusions any other than such as occur in the *second Plutus*," pp. xxxvii—xliii.

### *Writers of the Middle Comedy.*

*Eubulus* exhibited Comedy in Ol. ci. *Εὐβούλος—Ἀθηναῖος, υἱὸς Εὐφρανόρος, κωμικός, ἐδίδαξε δράματα ρθ'. ἦν δὲ κατὰ ρα'. ὀλυμπιάδα, μεθόριος τῆς μέσης κωμωδίας καὶ τῆς παλαιᾶς.* Titles and fragments of about fifty of his Plays are preserved by Athenæus.

*Araros*, the Son of Aristophanes, exhibited at the same period. *Ἀραρὼς, υἱὸς Ἀριστοφάνους τοῦ κωμικοῦ, καὶ αὐτὸς κωμικός, διδάξας τὸ πρῶτον ὀλυμπιάδι ρα'.* He seems to have been but an indifferent Poet.—In a fragment of the *Parasite* of Alexis, preserved by Athenæus, we find him alluded to:

*Καὶ γὰρ βούλομαι  
ᾧ τῶν σε γεῦσαι· πρᾶγμα δ' ἐστὶ μοι μέγα  
Φρέατος ἔνδον ψυχρότερον Ἀραρότος.* Lib. iii, c. 35.

*Anaxandrides*: circa Ol. ci, according to Suidas, he laid the foundation for a vicious Stage, since he was the first who *ἔρωτας καὶ παρθένων φθοράς εἰσήγαγεν*. Athenæus relates of him, that those Comedies which did not gain the victory, he consigned over as waste paper to the Perfumers who had their shops in the forum, disdaining to withdraw and retouch them, as was usual with the other Poets. Lib. ix, 374, a. b.

*Alexis* flourished about Ol. cvi. Suidas says he was the Uncle of Me-

\* The Author alludes to the passage from de Pac. c. 5. οὐκ ἔστι παρρησία, πλὴν ἐνθαδὲ μὲν [in the public assembly] τοῖς ἀφρονεστάτοις—ἐν δὲ τῇ θεάτρῳ τοῖς κωμωδισκάλοις.

ander, and composed 245 Comedies. The sportive sallies of Alexis obtained for him, with Athenæus, the title ὁ χαίρεις, and upwards of 120 of his Comedies are commemorated in that storehouse of lost literature. Alexis was still living in the time of Antigonus and Demetrius, Ol. cxxviii, as we learn from a passage of his *Φαρμακοπύλης*:

Ἐν Ἀντιγόνου τοῦ βασιλέως νίκης καλῆς  
Καὶ τοῦ νεανίσκου κύαθον Δημητρίου. Athen. vi, p. 234, a.

### *Writers of the New Comedy.*

*Philippides* flourished about Ol. cxi. Φιλίππιδης, Ἀθηναῖος, κωμικὸς τῆς νέας κωμωδίας, υἱὸς Φιλοκλέους· ἦν δὲ ἐπὶ τῆς ρια'. Ὀλυμπιάδος. Ἐδίδαξε δράματα μὲ. Suidas. He was one of the six who were selected by grammarians as the standards of the New Comedy: ἀξιολογώτατοι Φιλήμων, Μένανδρος, Δίφιλος, Φιλίππιδης, Ποσειδippiος, Ἀπολλόδωρος. Prolog. Aristoph. p. xxx.

*Philemon* began to exhibit Comedy during the reign of Alexander, a little earlier than Menander, and before Ol. cxiii. Φιλήμων—κωμικὸς τῆς νέας κωμωδίας, ἤμαρ ἐπὶ τῆς Ἀλεξάνδρου βασιλείας, βραχὺ Μενάνδρου πρότερος· ἐγράψα δὲ κωμωδίας πρὸς ἑννεήκοντα. Suid. Philemon attained the age of ninety-six years, and died in the reign of the second Antigonus, son of Demetrius.

*Menander* was born Ol. cix. 3. He was the nephew of Alexis, who instructed him. Μένανδρος Διοπίθους υἱὸς, Ἀθηναῖος, λαμπρὸς καὶ βίῳ καὶ γένει, συνδιατρίψας δὲ τὰ πολλὰ Ἀλέξειδι, ὑπὸ τούτου δοκεῖ παιδευθῆναι. His father Diopithes was commander of the Athenian forces on the Hellespont. He died Ol. cxxv, 1. Menander exhibited his first Comedy, Ὀργή, in Ol. cxiv, being at that time in his 21st year. According to Suidas he wrote cviii Comedies, which are all enumerated by Meursius in *Bibliotheca Attica*, except one, the Ἀπιστος. Vide Suid. in *Μενανδ.*, and Kuster's note,—also in *Æsra*.



## DRAMATIC REPRESENTATIONS OF THE GREEKS.

### THEATRE.

I. THE Theatre at Athens was at first a temporary building in the Forum constructed of wooden planks. Photius, *Ἰκρία* :—τὰ ἐν τῇ ἀγορᾷ ἀφ' ὧν ἐθεῶντο τοὺς Διονυσιακοὺς ἀγῶνας πρὶν ἢ κατασκευασθῆναι τὸ ἐν Διονύσου (διονύσω) θεατρὸν.

II. This having given way during the representation of a Play of Pratinus, or of Æschylus, a more substantial one, built of stone, was erected at the south-east corner of the Acropolis. This Theatre was quite open above, and the Plays were always represented in open day, and beneath the canopy of heaven. When overtaken by a storm or a shower, the representation of the piece suffered a temporary suspension, the spectators seeking shelter beneath the porticoes of the neighbouring edifices. The Theatres of the ancients were, in comparison with the small scale of ours, of a colossal magnitude, partly for the sake of containing the whole of the people, with the concourse of strangers who flocked to the festivals; and partly to correspond with the majesty of the dramas represented in them, which required to be seen at a respectful distance.

III. It appears that the Theatre was filled four times a day, and was capable of containing 30,000 Spectators\*. According to Pollux†, it was termed indifferently Διονυσιακὸν θεάτρον, and Ληναϊκόν. The seats of the spectators consisted of steps (βάθρα, ἔδραι, ἐδώλια) which rose backwards round the semicircle of the Orchestra. The judges appointed by the Archon to decide upon the merits of the respective Authors, usually occupied the first seat (προεδρία). The spectators testified their disapprobation by beating the seats with their heels, which was termed πτερογονεῖν (Pollux ed.). The seats in the Theatre were assigned by the ἀρχιτέκτων.—Women do not appear to have been excluded from witnessing the dramatic representations. The Author of the Life of Æschylus, alluding to the well-known story of the Eumenides, says—τοσοῦτον ἐκπλήξει τὸν δῆμον, ὥστε τὰ μὲν νήπια ἐκψύξει, τὰ δὲ ἔμμενα ἐξαμβλωθήναι. Pollux has also left us the name for a Spectatrix; and Plato in Gorgias, c. 57. terms Tragedy ῥητορικὴν τινα πρὸς δῆμον τοιοῦτον ὅλον παίδων τε ὁμοῦ καὶ γυναικῶν καὶ ἀνδρῶν καὶ δούλων καὶ ἐλευθέρων ‡.

IV. That portion of the Theatre appropriated to the performances, was divided into, 1. Σκηνή, the whole Stage; 2. Λογεῖον, in Latin *pulpitum*, that part where the Actors stood; 3. Ὀρχήστρα, a semicircular space before the Λογεῖον, and a little lower than it, on which was the Θυμέλη or altar of Bacchus. 4. Ὑποσκήνιον or Κονίστρα, the floor of which was on a level with the area of the Theatre, a space decorated with columns and statues §. The

\* Museum Critic. vii, p. 474.

‡ See also Legg. ii, p. 653, d. vii.

† J. Pollux, c. xix. lib. iv.

§ Pollux iv, c. xix. Mus. Crit. p. 213.

usual place for the persons who spoke was in the middle of the *Λογεῖον*, behind which middle part, the scene went inwards in a quadrangular form, with less depth, however, than breadth. The space here comprehended was called *Προσκήνιον*. The following passage of Vitruvius will show the nature of these divisions:—

“Ampliores habent Orchestræ Græci, et scenam recessiorem, minoremque latitudine pulpitum, quod *λογεῖον* appellant: ideoque apud eos Tragici et Comici Actores in Scena peragunt: reliqui autem artifices suas per orchestræ præstant actiones, ideoque ex eo *Scenici* et *Thymelici* Græcè separatim nominantur.” VITRUV. lib. v, cap. 8.

The place beneath the Stage, which served perhaps in some respects the purposes of a modern *Green-room*, was termed *ὑποσκήνιον*, and that above it *ἐπισκήνιον*. Vitruv. lib. vii, c. 5, “præterea super eam (Scenam) nihilominus *episcenium*, in quo tholi, prona semifastigia, omnisque tecti variis picturis fuerat ornatus.” The wings of the scenes were called *παρασκήνια*, corresponding perhaps to our Opera term *slips*; Photius defines them, αἱ εἰσοδοὶ αἱ εἰς τὴν σκηνήν and again, εἶκε παρασκήνια καλεῖσθαι ὁ (ὁ) παρὰ τὴν σκηνήν ἀποδεδειγμένος τόπος ταῖς εἰς τὸν ἀγῶνα παρασκευαῖς ὁ δὲ Δίδυμος τὰς ἐκατέρωθεν τῆς ὀρχήστρας εἰσόδους οὕτως φησὶ καλεῖσθαι.

V. The following passage of Vitruvius describes the difference of the Scenes:—“Genera sunt scenarum tria, unum quod dicitur Tragicum, alterum Comicum, alterum Satyricum. Horum autem ornatus sunt inter se dissimiles, disparique ratione; quod tragicæ deformantur columnis, fastigiis et signis, reliquisque regalibus rebus. Comicæ autem ædificiorum privatorum et mœnianorum habent speciem, perspectusque fenestris dispositos communium ædificiorum rationibus: Satyricæ vero ornantur arboribus, speluncis, montibus, reliquisque agrestibus rebus, in topiarii operis speciem deformatis.” (V. 8.) The decoration was contrived in such a manner that the principal object in front covered the back ground, and the prospects of distance were given at the two sides: the very reverse of the mode adopted by us\*. The former was so arranged as to admit of being withdrawn, by opening in the middle, and disappearing at both sides: the latter, termed by Pollux *περίακτοι*, were composed of triangles which turned on an axis fastened underneath, and in this manner a change of scene was effected†.

VI. In the back wall of the Scene there was a large main entrance, and two side entrances. It has been maintained, that from them it might be discovered whether an Actor played a principal or under part; as in the first case he came in at the main entrance, and in the second at the side doors. But this should be understood with the distinction, that it must have been regulated according to the nature of the piece. As the hindmost decoration was generally a palace, in which the principal characters of royal descent resided, they naturally came through the great door, while the servants resided in the wings. There were two other entrances; the one at the end of the *λογεῖον*, from whence the inhabitants of the town came; the other underneath in the orchestra, which was the side for those who had to come from a distance. They ascended a staircase of the *λογεῖον*, opposite to the orchestra, which could be applied to all sorts of purposes, according to circumstances. The entrance,

\* Vide Schlegel on Dramatic Literature, p. 57.

† “Secundum ea spatia ad ornatus comparata (quæ loca Græci *περίακτοι* dicunt ab eo, quod machinæ sunt in iis locis, versatiles trigenos habentes),” &c. VITRUVIUS, lib. v, cap. 7.



therefore, with respect to the lateral decorations, declared the place from whence the Players were supposed to come; and it might naturally happen that the principal characters were in a situation to avail themselves with propriety of the two last mentioned entrances. The situation of these entrances serves to explain many passages in the ancient Dramas, where the persons standing in the middle see some one advancing, long before he approaches them\*. Before the principal doorway was an altar, termed ἀγυεύς, consecrated to Apollo or Bacchus, or perhaps to both †.

VII. The particular scenes and machinery employed on the Greek Stage were numerous and complicated: it will be sufficient to enumerate a few of the principal. Beneath the seats of the spectators, a stair or ladder was somewhere constructed, which was called Charonic (χαρώνιοι κλίμακες), and through which the shadows of the dead, without being perceived by the audience, ascended into the orchestra, and then, by the stair before mentioned, made their appearance on the Stage. The εἰσκύκλημα, or a rolling platform for their sea-gods; ἐκκύκλημα, or a machine of a semicircular form within, and covered above, which being protruded, represented the objects contained in it as in a house. The ἐξώστρα was a machine of wood, serving for some similar purpose. The φρυκτώριον or beacon. The διστεγία, or house having two stories. The θεολόγειν, or sky-platform for the gods. The γέρανος, or crane, by which the Actors were borne into the air by means of αἵωραι or ropes. The βροντεῖον, or artificial thunder machine. The κεραυνόσκοπεῖον, or lightning machine. The μηχανή, or machine on which the deities descended: the same machine when used in Comedy was called κράδη. (ὅτι συκῆς ἐστὶ μίμησις. Poll.) The καταβλήματα, or a sort of embroidered pictures, representing the sea, a river, or some other device.

### Of the Actors.

VIII. The Actors were termed indifferently ὑποκριταὶ or ἀγωνισταί, (Hesych. in v. Ἀγωνισταί—Οἱ υποκριταί.) The ancient signification of ὑποκρίνεσθαι was to answer; ὑποκριτής therefore, was the person who answered the Chorus; and as he supported a feigned character, ὑποκρίνεσθαι came by degrees to signify acting, personating. Photius—ὑποκρίνεσθαι: τὸ ἀποκρίνεσθαι οἱ παλαιοί· καὶ ὁ ὑποκριτής ἐντεῦθεν, ὁ ἀποκρινόμενος τῷ χορῷ. Lucian. Piscat. 35, 602: ἦν δὲ τις ὑποκριτής, Ἀθηναῖν, ἢ Ποσειδῶνα, ἢ τὸν Δία ὑποδεδικώς, μὴ καλῶς ὑποκρίνοιτο, μηδὲ κατ' ἀξίαν τῶν θεῶν, κ. τ. λ. ‡ They might be termed ἀγωνισταὶ from the circumstance of their contending for the prize in the Tragic contests, as well as the Poets. In the Ethics of Aristotle, (Nicom. iii. iv.) he says, in explaining the difference between προαίρεσις and βούλησις, “we may will or desire things not at all in our own power to effect; as, that such a particular Actor may gain the prize §.” No Actresses were admitted on the Greek Stage. He who performed the principal part was called πρωταγωνιστής, the second δευτεραγωνιστής, and the third τριταγωνιστής. Hence πρωταγωνιστεῖν, or πρῶτα λέγειν, to be the principal personage in any affair, and τριταγωνιστεῖν, or τρίτα λέγειν, to be a subordinate character; as

\* Schlegel, p. 58.

† Ἀγυεύς δὲ ἐστὶν κίων εἰς ὃν λήγων, ὃν ἰσθᾶσι πρὸ τῶν θυρῶν, ἰδίους δὲ εἶναι φασὶν αὐτοὺς Ἀπολλωνίους, οἱ δὲ Διονύσου, οἱ δὲ Ἀμφιῶν. Harpocrat.—vid. Hesych.

‡ See also Invernizius' Note in Aristophanis Ranas, 937 (941).

§ Actors were also termed Διονυσιακοὶ τεχνῖται. Vide Mus. Crit. p. 74.

in Latin *primas vel tertias agere*. Pollux (iv. 109) says, that when a fourth Actor did say any thing, it was called *παραχορήγημα*, and observes that this occurs in the Agamemnon of Æschylus\*. They seem to have introduced not only living mutes upon the stage, but also figures drest up to represent men. Hesychius—*Ἐσκένα τὰ παρεπόμενα πρόσωπα ἐπὶ σκηνῆς* which, in No. V. of the Museum Criticum, are interpreted *the supernumerary figures introduced upon the stage*.

### *Of the Dress and Ornaments of the Actors.*

IX. The ancient performers wore masks adapted to their respective characters. This, of course, precluded that expression of countenance to which we are accustomed in our Theatres: but we must recollect that this expression would have been unobserved in the colossal Theatres of the ancients. They seem also to have supposed that a certain physiognomy was essential to the representation of a certain character; the design of the mask was, therefore, in exact conformity to the ideal conception of the person to be represented. The general term used by later writers for a mask was *προσωπεῖον*; but more anciently it was written *πρόσωπον*, meaning literally, any thing applied to the face. These masks were a species of casque which covered the whole head, representing, besides the features of the face, the beard, hair, ears, and ornaments appropriate to the character represented. The ancient gloss to the word *προσωπεῖον*, in Pollux *has* *προσώπιον persona* and *ἄρκειον personatio*: *ἄρκειον* is the name for a broad leafy plant, called *personata* by Pliny, who describes it as one, *cujus folio nullum est latius*. In the infancy of the theatrical art, such leaves were probably used for masks; which by gradual improvement, gave rise to the more masterly productions of a later age. These were so contrived as to answer the purpose of a speaking trumpet, and to make the Actor's voice sonorous and loud. The Tragic masks were sometimes called *βρίκελα* (Hesych. in v.), by the Dorians *Γοργεῖα*, and *μορμολυκεῖα*; Suid. v. *Γόργια*.

X. As the features of the Player acquired a more decided expression from the mask, as his voice was strengthened by a contrivance for that purpose, the *κόθοροι* or *ἐμβάται*, which consisted of several considerable additions to his soles, as we may see in the ancient statues of Melpomene, raised in like manner his figure considerably above the middle standard. Pollux however, iv, 115, calls the Tragic Buskins *ἐμβάδες*, and the Comic *ἐμβάται*, or *Socks*. Lucian, *Necy.* 16, in the phrase *καταβάς ἀπὸ τῶν ἐμβατῶν*, applied to Tragic characters, seems to have understood it otherwise †. The in-

\* Neither Tyrwhitt nor the Reviewer has noticed the scene in the Andromache of Euripides (v. 546), in which Pelus enters and interrupts a conversation between Andromache, Molossus, and Menelaus. Here are evidently four Actors on the stage at the same time, although Molossus does not open his lips after the entrance of Pelus; and it is probable that young children did not fall within the rigour of the law. If the reader will forgive us for making a pun, which is suggested to us by dire experience, we will venture to compare the rules of the Athenian stage with those of the Kensington stage, in which three men, three women, and three children are counted for only six passengers. The Medea and Alcestis of Euripides are the only other Greek Tragedies in which children speak.—*P. Elmsley's Review of Herman's Supplices*, v. 359.

† See also a ludicrous description of a Tragic personage (*de Saltatione*, 27), where he used *ἐμβάται* as appertaining to Tragedy.



vention of the Buskin is attributed by some to Æschylus, by others to Sophocles, as Servius relates in his notes on Virgil, *Ecl. viii. 10.* "*Sola Sophocleo tua carmina digna cothurno.*"

XI. The long Vests worn in Tragedy, were called Αἰτωλικοὶ χιτῶνες; and the general style of the Tragic dress was copied from that of the Thessalians, who, on account of the coldness of their climate, wore longer clothes than the rest of the Greeks. Strabo xi, p. 530. For a particular description of the Vests assigned to various characters, see Pollux, lib. iv, c. 18. It will be sufficient to notice in this place, that the dresses and attributes of the Actors were conformable to the characters they represented. Thus Kings were dignified with Diadems, Sceptres, and embroidered Vests. Heroes were enveloped with skins of lions, tigers, &c. \*, and armed with swords, clubs, or spears. In short, the age, sex, and actual situation of each Actor announced itself by the dress and attributes assigned him.

### *Of the Chorus.*

XII. The Chorus, which was originally performed by one person, and which was considered as the main business of the representation, by degrees became subordinate to the acting. But in order to gratify the love of spectacle, which distinguished the Athenians, succeeding poets increased the number of those who danced and sang; but the Chorus was still considered as one actor, and joined in the dialogue by means of its head, called Κορυφαῖος. By degrees, however, to give spirit and variety to the Chorus, it was divided when necessary into ἡμιχόρια, each division having its Coryphæus. They performed regular dances, accommodated, it should seem, to the measure of the verse which they sang. They seem to have danced one way while singing the strophe, and another during the antistrophe; and to have stood still, or to have performed the evolution which dancing-masters call a *pousser*, during the epodé. But all this is very uncertain. When the Tragic Chorus consisted of fifteen, it stood either in three rows of five each, or in five rows of three each. In the former case it was said to be ranged κατὰ στοίχους, in the latter κατὰ ζυγά. But in Comedy, where the Chorus consisted of twenty-four, they were ranged in rows of four each. The dividing the Chorus into two parts was called διχορία; each division ἡμιχόριον, and their alternate songs ἀντιχόρια. Its first entrance upon the stage was called παράδος, its temporary retreat from the stage μετανάστασις, and its return ἐπιπάρδος, its final exit ἄροδος. The person who assigned to each of the Chorus their proper places was called χοροδένκτης † (Suid. in v.) or χοροποιός, Xenoph. Ages. ii, 17. It appears that the Choryphæi stood in the centres of their respective divisions. It appears that the Chorus entered the orchestra from the right side of the theatre, and danced across it to the left. (Vide Photius Τρίτος ἀριστεροῦ.) The less conspicuous situations in the Chorus were called ὑποκόλπια. (Hesych. in v.) Lines were drawn on the floor of the orchestra along which the στοῖχοι were to move. Hesych. Γραμμαί: ἐν τῇ ὀρχήστρᾳ ἦσαν, ὡς τὸν χορὸν ἐν στοίχῳ ἵστασθαι.

\* Vide Lucian. de Saltat. 27.

† In Pollux it is written χοροδένκτης, which in the note is supported by a passage from Ælian. Χοροδένκτης is the conjecture of H. Stephens, which the learned Editor of the Museum Criticum has preferred.

The species of dances performed by the Tragic and Comic Choruses were called respectively ἐμμέλεια and κόρδαξ, the kind adapted to Satyrs was termed σίκιννις\*.

With respect to the Music of the Chorus, Dr. Bentley says that the dialect which it used was Doric, being best adapted to the Doric mood in which it sang. The dialect of the Chorus was the remains of its original rusticity; for it appears from Aristotle (de Poet. c. 4), that the invention of Tragedy was claimed by the Dorians. And it is not by any means clear that the Chorus always used the Doric mood. It is more probable that they varied the mood according to the subject. Athenæus (xiv. p. 624), speaking of the Æolic, Doric, and Ionic moods, says that the last, "by reason of its grave, and harsh, and pompous character, is well suited to Tragedy." Plutarch, or the Author of the treatise *De Musica*, p. 1136, c. says that the Mixo-lydian mood is pathetic, and fit for Tragedies; that the inventress of it was Sappho, from whom the Tragedians learned it, and combined it with the Doric; and further, that it was akin to the Ionic mood; which observation illustrates the passage of Athenæus †. The reader will bear in mind, that we are all along considering the *Chorus of Tragedy*.

The early Tragic Poets taught their own Choruses to dance. Athenæus tells us that the "ancient poets, Thespis, Pratinas, Carcinus, and Phrynichus, were called ὀρχηστικοί, because they not only used much dancing in the Choruses of their Plays, but were themselves common dancing-masters, teaching any body that had a mind to learn."—(Athen. i. p. 22.) Again, "Chamælion says, that Æschylus was the first person who taught his Chorus figure-dances; not having recourse to professed masters, but inventing himself the figures to be danced by them." Afterwards there were regular διδάσκαλοι, who undertook for a certain sum to teach the Chorus; and, in some instances, furnished the Chorus for hire ‡.

XIII. The orchestra was semicircular, for which reason it was called in later times Σῆμα, from its resemblance to the form of that letter. Photius, Ὀρχήστρα, πρῶτον ἐκλήθη ἐν τῇ ἀγορᾷ, εἶτα καὶ τοῦ θεάτρου τὸ κάτω ἡμικυκλον, οὗ καὶ οἱ χοροὶ ἦδον καὶ ὠρχοῦντο—Ὀρχήστρα, τὸ νῦν τοῦ θεάτρου λεγόμενον σῆμα. The place where the Chorus was taught was called Χορηγεῖον.—(Compare pp. 210—476 of Mus. Crit.) A stage curtain is mentioned both by Greek and Roman writers, and the Latin appellation *aulæum* is even borrowed from the Greeks. It was not perhaps in use on the Attic stage at its commencement. This curtain was not dropped, but drawn upwards; as appears from Ovid's *Metamorph.* l. iii.

"Inde, fide majus, glebæ cœpere moveri,  
Primaque de sulcis acies apparuit hastæ:  
Tegmina mox caputum picto nutantia cono;  
Mox humeri, pectusque ———  
—— Sic ubi tolluntur festis aulææ theatris,  
Surgere signa solent, primumque ostendere vultus."

\* See Casaubon de Sat. Poes. i. 4; Lucian de Saltat. 26; Valckenær in Ammon. p. 83; Alberti in Hesych. v. Σίκιννις; Athenæus, xiv. 630, f. 630 b.

† See also Lucian, Harmonides, 1, Aristotle, Probl. xix. as to the term ὁμός or mood, applied to music.

‡ Χορηγεῖον: ὁ τόπος, ἐνθα ὁ χορηγὸς τοὺς τε χοροὺς καὶ τοὺς ὑποκριτὰς συνάγων συνεκρῆτει. Anecd. Græca, p. 72.



*Of the Tragic Contests.*

XIV. The dramatic contests always took place at the *Dionysia*, or festivals of Bacchus, which were under the immediate superintendence of the first Archon, Ὁ δὲ Ἄρχων διατίθησι μὲν Διονύσια—Poll. viii, 89; and of which three were holden every year.

1. Μικρά, or Διονύσια τὰ κατ' ἀγροῦς, celebrated in the month Ποσειδεῶν (the sixth Attic month, answering to the latter part of December and the beginning of January.)

2. Τὰ Ληναῖα, or τὰ ἐν Λίμναις, so called from Λίμναι, a part of the city near the Acropolis, in which was a sacred Περίβολος, or enclosure of Bacchus, called Λήναιον, from ληνός, a wine press.—(See Athenæus, lib. xi, p. 464.) In this enclosure plays were acted, the audience being placed upon a wooden scaffolding. But afterwards a regular theatre was erected. This festival was celebrated in the eighth month, Ἀνθεστηριῶν, originally called Ληναίων, answering to part of February and March\*. The festival itself, in later times went by the name of τὰ Ἀνθεστήρια, and was holden on three consecutive days, the eleventh, twelfth, and thirteenth of the month. The first day's ceremonies were called πιθολγία, the broachings, (Plutarch Sympos. iii, 7); those of the second day, χοεῖς, the cups, or drinking bout, (Harpocr. v. χοεῖς). Photius, v. μισὰ ἡμέρα: ἐν τοῖς χουσίῃ, Ἀνθεστηριῶνος μηνός, ἐν ᾧ δοκοῦσιν αἱ ψυχαὶ τῶν τελευτησάντων ἀνιέναι, ῥάμνῳ ἔωθεν εμασώντο καὶ πίττη τὰς θύρας ἔχουσιν) those of the third χύτρηι, the messes of pottage (Harpocr. v. χύτρηι).

3. Μεγάλα, or τὰ ἐν ἄστει, or τὰ κατ' ἄστν, or τὰ ἀστικά, holden in the ninth month, Ἐλαργεσιῶν, answering to part of March and April, and about the 17th day of the month; and this festival is always to be understood when the words τὰ Διονύσια are used by themselves. Dramatic representations were introduced at all these festivals, but prizes were contended for only in the last two; the Comedians most commonly contending at the former, and the Tragedians at the latter. *Argum. Aristoph. Ran.* ἐδιδάχθη—ἐπὶ Ληναίῳ. See also the arguments of the Equites, Acharnæ, and Vespæ. But it appears that the first Νεφέλαι and the Ὀρνίθες were acted at the great Dionysia.

XV. The Tragic contests must always have taken place at the great Dionysia, for at that festival the new Plays were represented and new actors appointed by lot, as appears from several decrees quoted by Æschines and Demosthenes, and the reason seems to have been this: at that festival strangers from various parts of Greece, and especially deputies from all the tributary states of Athens, were present in that city; whereas at the Lenæa none but the inhabitants of Attica composed the audience.

It appears then, that, although Tragedies were acted on the Lenæan festival, the contests of new pieces took place at the Dionysia ἐν ἄστει. These were made a national concern; they were regulated by laws; and the expense of paying and equipping the Choruses was one of the λειτουργίαι, or state burthens, imposed upon the richer members of the community. This

\* Palmerius and others have confounded the Lenæa with the τὰ κατ' ἀγροῦς, but Ruhnkenius in Auctario Emend. Hesych. t. 11. ad v. Διονύσια, has clearly shown that the Ληναῖα were the same as the Anthesteria.

charge was called *χορηγία*, and the person who bore it *χορηγός*. The different *χορηγίαι* were assigned to the different tribes in their turns, and the *ἐπιμελῆται* of the tribe fixed them before the Dionysia on some wealthy individuals. An enumeration of the different expenses of the *χορηγία* will be found in the preceding Dissertation of Dr. Bentley.

XVI. The Poets who were desirous of contending for the prize presented their pieces to the first Archon, whose business it was to see that the Choragi \* gave their Choruses to none but those who deserved it. Casaubon and others tell us, that the phrase *χορὸν δίδοναι* was used of the Choragus; but it rather belonged to the Archon, before whom the demand for a Chorus was made, and who was accordingly said to *give a Chorus* when he appointed a Choragus to pay the Poet's expenses. This is clear from the words of Aristotle *de Poet.* §. ii. *καὶ γὰρ χορὸν κωμωδῶν ὅς περ ποτε ΕΔΩΚΕΝ Ο ΑΡΧΩΝ*. This regulation was made to secure the representation of the best pieces. Suid. v. *χορὸν δίδωμι*. The Choragus of a Chorus of boys was obliged by law to be above the age of forty years. Petit. p. 386. What age was fixed for the other *χορηγοί* is uncertain. Another law enacted that no foreigner should dance in the Choruses, under the penalty of 1000 drachms, to be paid by the Choragus; but this referred only to the greater Dionysia; for, at the Lenæan exhibitions it was lawful to introduce foreign dancers. At the latter festival, the *Μέτροικοι* also were Choragi.

Sometimes the expenses of the Chorus were voluntarily undertaken by some spirited individual, or by the Poet himself. Sometimes the state was the Choragus. The Plays of Æschylus were acted a second time after his death at the *public* expense.

XVII. The Archon also, it seems, assigned *by lot* to the different Poets three Actors apiece; but the Poet who obtained the prize was allowed to select his own Performers for the next year. Heysch. v. *Νεμῆσεις ὑποκριτῶν*.

The contending Choragi were called *Ἀντιχόρηγοι*; the Poetical or Musical Candidates *Ἀντιδιδάσκαλοι*, the Actors *Ἀντίτεχνοι*.

The names of successful Choragi and Poets were proclaimed to the people.

The Choragus consecrated to Bacchus a tripod, inscribed with the names of himself and his Poet and the Archon †. But perhaps this is true only of the Dithyrambic contests. The Tragic victor seems to have consecrated a tablet or marble slab: the oldest of these inscriptions is in Plutarch, *Themistocl.* p. 251. *Ἐνίκησε δὲ καὶ χορηγῶν τραγωδοῖς, μεγάλην ἤδη τότε σπουδὴν καὶ φιλοτιμίαν τοῦ ἀγῶνος ἔχοντας καὶ πίνακα τῆς νίκης ἀνέθηκε, τοιαύτην ἐπιγραφὴν ἔχοντα. ΘΕΜΙΣΤΟΚΛΗΣ ΦΡΕΑΡΙΟΣ ΕΧΟΡΗΓΕΙ. ΦΡΤΝΙΧΟΣ ΕΔΙΔΑΣΚΕΙ. ΑΔΕΙΜΑΝΤΟΣ ΗΡΧΕΝ*. From the expression *τοιαύτην ἐπιγραφὴν*, it appears that Plutarch had not seen the inscription itself, but took his information from the Didascalæ. Here is no mention of the Actor; and Mr. Tyrwhitt thinks that the Actor's name was never mentioned in these inscriptions ‡. We certainly do not find it in any of the fragments which remain to us of the Attic Didascalæ; but since the *ὑποκρίτης* is mentioned in a marble, of uncertain date and place, in the Oxford collection, p. 63, and in the Orchomenian inscription §, it is probable that in later times the Actor's name was added to those of the Choragus and Poet.

\* The Latins always wrote Choragus.

† See Blomfield's Preface to the *Persæ* of Æschylus, p. xxii.

‡ On Aristotle, p. 149.

§ See Mus. Crit. p. 83.



XVIII. The successful Poet was honoured with a crown of ivy, as were also the Actors of the successful pieces. Callimach. Epig. viii, Alciph. iii, 48; and the Poet with the Choreutæ sacrificed the *ἐπὶ νίκῃ*, to which his friends were invited. Plato Sympos. p. 173. A.

The prizes were awarded by judges appointed by the Archon; usually five in number, but not always. Their decision, as might have been expected, was not always impartial\*. The judges of the Cyclian Choruses, as we learn from Æschines (c. Ctesiph. 85.) were punishable by fine if they decided contrary to justice.

The tripods and tablets commemorative of the Dionysiac conquerors were placed in the Lenæan temple of Bacchus. From these different Authors at various times compiled chronological accounts of the dramatic contests, giving the names of the three first competitors, the titles of their Plays, the success of each, and the name of the Archon in whose magistracy they were performed.

There is no mention in the Museum Criticum (from which this account is almost entirely taken) of the price paid for admission to the Theatres. In the early stage of the art nothing seems to have been exacted from the spectators; but such gratuitous admission giving rise to many vexatious disputes about places, a law passed fixing the price of admission to one drachma each person. This sum was soon reduced by Pericles to an obolus—evidently for the purpose of attaching the poorer people more firmly to his interest; and he likewise procured a law to be enacted by which the magistrates were bound to distribute two oboli to each person—one to defray the expenses of admission, and the other to procure him refreshment during the representation. (Liban. Argum. Olynth. 1.) That the spectators were not accustomed to sit (*ἀστροὶ θεωρεῖντες*), but regaled themselves with cakes and nuts and wine during the performance, we learn from Athenæus, xi, p. 464. f. The fund appropriated for this purpose was termed *θεωρικὰ χεῖματα*, and the two oboli given to each person *θεωρικόν*, according to Pollux, viii, 113, and Phot. in v. Also Lexica Segueriana, 189, 264.

\* See Ælian, xi, 8. Aristoph. Av. 445.

# DRAMATIC CHRONOLOGY OF THE GREEKS.

B. C.	ARCHONS.	POETS.
535		Thespis first exhibited Tragedy—ἐδίδαξε δὲ ἐπὶ τῆς πρώτης καὶ ξ'. Ὀλυμπιάδος. Suid. Θέσπης.
525		Birth of Æschylus.
523		Chærilus first exhibited Tragedy—ξδ'. Ὀλυμπιάδι καθεὶς εἰς ἀγῶνας. Suid. Χοίριλλος.
524	Ol. 64. Miltiades.	
519		Birth of Cratinus, the Comic Poet.
511		Phrynichus, the Tragic Poet—ἐνίκα ἐπὶ τῆς ξζ'. Ὀλυμπιάδος. Suid.
508	Ol. 68. Isagoras.	Institution of the χοροὶ ἀνδρῶν. Mar. Par. No. 47.
500	Ol. 70. Myrus.	Epicharmus perfected Comedy in Sicily.
495	Philippus.	Birth of Sophocles.
490	Phœnippus.	Æschylus present at Marathon, æt. 35.
487		Chionides first exhibits—διδάσκειν δὲ ἔτεσιν ὀκτὼ πρὸ τῶν Περσικῶν. Suid.
485	Philocrates.	Epicharmus continues to write Comedy—πρὸ τῶν Περσικῶν ἔτη ἔξ, διδάσκων ἐν Συρακούσαις. Suid.
484	Ol. 74. Leostratus.	Æschylus gains the prize in Tragedy.
480	Ol. 75. Calliades.	Birth of Euripides.
476	Ol. 76. Phædon.	Phrynichus victor in Tragedy.



B. C.	ARCHONS.	POETS.
472	Ol. 77. Chares.	Æschyli Πέρσαι. Argum. Persarum. 'Επὶ Μένωνος--τραγωδῶν ἐνὶ κα Φινεῖ, Πέρσαις, Γλαύκῳ Ποτνιεῖ, Προμηθεῖ. This was the Προμηθεὺς Πυρφόρος, or Πυρκαεὺς, σατυρικός.
468	Ol. 78. Theagenides.	First Tragic victory of Sophocles. Mar. Par. No. 57.
458	Bion.	Æschyli 'Ορεστέα.
456	Ol. 81. Callias.	Death of Æschylus.
455	Sosistratus.	Euripides ἤρξατο διδάσκειν γενόμενος ἐτῶν εἰκοσι-ἕξ. (Melius Thom. Mag. ἐτῶν πέντε καὶ εἰκοσιν) ἐπὶ Καλλίου ἀρχόντος. —Vita ab Elmsleio edita e cod. Coll. Ambros.
450	Euthydemus.	Crates the Comic Poet, and Bacchylides flourished.
447	Timarchides.	Achæus and Sophocles exhibit Tragedy —ἐπεδείκνυντο κοινῇ σὺν Εὐριπίδῃ ἀπὸ τῆς πγ'. Ὀλυμπιάδος. Suid. 'Αχάιος.
441	Timocles.	Euripides gains the prize in Tragedy.
440	Ol. 85. Myrichides.	A decree to prohibit Comedy. Schol. Aristoph. Acharn. 67. Ψήφισμα τοῦ μὴ κωμῶδειν, γραφὲν ἐπὶ Μορυχίδου.
443	Euthymenes.	The prohibition of Comedy is repealed in the year of Euthymenes. Οὗτος ὁ ἀρχων, ἐφ' οὗ κατελύθη τὸ ψήφισμα τοῦ μὴ κωμῶδειν. Schol. Acharn. 67.
436	Ol. 86. Lysimachus.	Cratinus, the Comic Poet, νικᾷ μετὰ τὴν πέ. Ὀλυμπιάδα. Schol. Aristoph. Prolegom. p. xxviii. Beck. That is, after the repeal of the decree to prohibit Comedy, which was in force during that Olympiad.
435	Antolichides.	Phrynichus the Comic Poet first exhibited.
431	Euthydemus.	Euripidis Μήδεια. Arg. Med.

B. C.	ARCHONS.	POETS.
428	Ol. 88. Diotimus.	Euripidis Ἰππόλυτος στεφανηφόρος. Arg. Hippol. πρῶτος Εὐριπίδης· δεύτερος Ἰσφῶν· τρίτος Ἴων.
427	Euclides.	Aristophanis Δαιταλεῖς. Prol. Aristoph. p. xxix.
426	Euthydemus.	Aristophanis Βαρυλώσιοι. The year before the Ἀχαρνεῖς. Acharn. 378.
425	Stratocles.	Aristophanis Ἀχαρνεῖς. Arg. Acharn. in the sixth year of the Peloponnesian War.
424	Ol. 89. Isarchus.	Aristophanis Ἰππεῖς. Arg. Equit.
423	Ameinias.	Aristophanis αἰπρῶται Νεφέλαι. Arg. Nub.
422	Alcæus.	Aristophanis Σφήκες. Arg. Vesp.—αἰ δεύτεραι Νεφέλαι. Arg. Nub. vi. Vide Fasti Hellenici, p. 67.
421	Aristion.	Eupolidis Μαριῶς. Schol. Nub. 552. ——— Κόλακες.
419	Archias.	Aristophanis Εἰρήνη. In the 13th year of the P. War.
416	Ol. 91. Arimnestus.	Agathon gains the Tragic prize. Athen. v. 217. a.
415	Chabrias.	Xenocles πρῶτος Οἰδιποδι, Λυκάωνι, Βάκχαις, Ἀθάμαντι σατυρικῶ. Euripides δεύτερος Ἀλεξάνδρῳ, Παλαμῇδῃ, Τρῳσι, Σισύφῳ σατυρικῶ. Ælian. V. H. ii. 8.
414	Pisander.	Aristoph. Ὀρνίθες. Arg. Avium ii.
412	Ol. 92. Callias.	Euripidis Ἀνδρομέδα.
411	Theopompus.	Aristophanis Λυσιστράτη. Schol. Lys. 173. ——— Θεσμοφοριάζουσαι.
409	Diocles.	Sophoclis Φιλοκτήτης. Arg. Philoct. πρῶτος ἦν Σοφοκλῆς.



B. C.	ARCHONS.	POETS.
408	Ol. 93. Euctemon.	Euripides Ὀρέστης.
407	Antigenes.	Birth of Antiphanes the Comic Poet— κωμικός τῆς μέσης κωμωδίας. Suid.
406	Callias.	Death of Euripides.
405	Alexias.	Death of Sophocles.
		Aristophanis Βάτραχοι. Arg. Ran.
401	Xencenetus.	Sophoclis Οἰδίπους ἐπὶ Κολώνῳ. Arg. Œdip. Colon. apud Elmsleium ad Bacchas, p. 14.
396	Ol. 96. Phormion.	Sophocles ὁ Σοφοκλέους τραγωδίαν διδάσ- χειν ἤρξατο, καὶ νίκας ἔσχε δυοκαίδεκα. Diod. xiv. 53. Perhaps the original reading was Σοφοκλῆς ὁ Σοφοκλέους υἱοῦς: as in Suid. and Arg. Œdip. Colon. apud Elmsleium.
392	Ol. 97. Philocles.	Aristophanis Ἐκκλησιάζουσαι.
388	Ol. 98. Pyrrhion.	Aristophanis Πλούτος β'. Arg. Plut. iii.
387	Theodotus.	Antiphanes began to exhibit.
376	Ol. 101. Charisander.	Anaxandrides, the Comic Poet, flourished. Mar. Par. 71.
375	Hippodamas.	Eubulus exhibited Comedy in Ol. 101. Suidas. Εὐβουλος—ἦν δὲ κατὰ ρά'. Ὀλυμπιάδα, μεθόριος τῆς μέσης κωμωδίας καὶ τῆς παλαιᾶς.
		Araros first exhibited. Suid.
		The exhibitions of Eubulus, Araros, and Anaxandrides, poets of the middle Comedy, being referred by the gram- marians to the 101st Olympiad, and those of Antiphanes being after the 98th, we may infer from hence the period at which the <i>middle comedy</i> was reckoned to commence.

B. C.	ARCHONS.	POETS.
356	Ol. 106. Elpines.	Alexis, the Comic Poet, flourished at this time.
348	Ol. 108. Theophilus.	Heraclides the Comic Poet flourished. Vide Fasti Hellenici, p. 125.
342	Sosigenes.	Birth of Menander.
335	Eucenetus.	Philippides the Comic Poet flourished. Suid.
330	Aristophon.	Philemon began to exhibit Comedy, during the reign of Alexander, a little earlier than Menander, and before 113th Olymp. Suid. Prolegom. Aristoph. p. xxx.
324	Ol. 114. Hegesias.	Timocles, the Comic Poet, called by Pollux, x, 154, τῶν νεωτέρων τις, continued to exhibit Comedy after this date: since he ridiculed the leading orators for taking bribes from Harpalus. Athen. viii, p. 341. f.
321	Archippus.	Menandri Ὁργή. Proleg. Aristoph. p. xxx.  Euseb. Ol. 114, 4. Menander primam fabulam cognomento ORGEN docens superat.
291		Death of Menander, æt. 52. Inscriptio apud Corsin. F. A. Vide Fasti Hell. p. 161.
289		Posidippus begins to exhibit. Suidas. Ποσιδίππος Κασσανδρεὺς, υἱὸς Κυνίσκου, τρίτῳ ἔτει μετὰ τὸ τελευτῆσαι τὸν Μένανδρον διδάξας, κωμικός· ἔστι δὲ τὰ δράματα αὐτοῦ ἕως τῶν λ'.



## EXCERPTA CRITICA.

*Extracts from Porson's Supplement to the Preface of the Hecuba.*

SENARIUS iambicus, sive trimeter, ut notum est, sex iambis, si priori nomine uteris, constat, tribus metris, sive dipodiis, id est diambis, si posteriori.

Et hic est perfectus senarius, vel trimeter.

Soph. Aj. 5. Πάλαι κυνηγετῶντα καὶ μετρούμενον.

Eurip. Hec. 14. Ὑπεξέπεμψεν οὔτε γὰρ φέρειν ὄπλον.

—Sed cum res esset immensi operis, et certe ab isto versuum genere, quod sermonem quotidianum quodammodo exprimere debebat, alienissima, pueros senarios scribere, duas licentias excogitabant Iambographi; priorem scilicet, ut spondeum in imparibus locis admitterent, alteram, ut pro iambo tribrachyn, utpote temporibus æqualem, substituerunt: sed has licentias veteres isti Iamborum scriptores, Archilochum dico, Solonem, et Simonidem, parcius sibi indulgebant; multo frequentius Tragici; Comici denique, quibus propositum erat, non solum familiarem, sed etiam familiarissimum sermonem imitari, laxissimos aliquando numeros admittebant.

—Tragici igitur, præter iambum et tribrachyn, quos cum paribus locis communes habebant, spondeum etiam in primo, tertio, et quinto usurpabant. Postea hunc spondeum in primo loco, prout res ferebat, vel in dactylum vel in anapæstum dissecabant, in tertio loco tantum in dactylum, in quinto neque in anapæstum neque in dactylum. Ac de dactylo quidem res adeo expedita et facilis est, ut vix tria exempla reperiantur, quæ huic regulæ obstare vel videantur.

—Unam tantummodo exceptionem notare neglexeram, quam nunc paucis attingam, de propriis scilicet nominibus. Sunt enim nomina quedam, qualia Ἀερόπη, Ἀντιγόνη, Ἰφιγένεια, Λαομέδον, quæ ex iambicis et trochaicis versibus omnino excludenda essent, nisi anapæsti aliquando admitterentur. Hanc igitur veniam Tragicis libenter cum auditores, tum lectores, concedebant, ut in quavis senarii sede, præter ultimam, anapæstum, ut in quavis trochaici sede, præter mediam et ultimam, dactylum usurparent. Ac nullo sane discrimine et in impares et in pares senarii locos propria nomina inferunt, ut inde consequi putem, anapæstis in tertia et quarta sede, præterquam cum hac sola exceptione, temperasse. Si enim jure suo anapæstos ibi adhibere poterant, debebant ita distribuere, ut pares locos effugerent. Cetera nomina,

in quibus occurrit anapæstus vel dactylus, cum non ineluctabili necessitate iis pedibus uti cogerentur, debebant quidem ita versibus intexere, ut anapæstus in diversos pedes dissecaretur.

Iph. A. 507. Αἰνῶσε, Μενέ | λα' ὅτι παρὰ γνώμην ἐμήν.

Or. 490. Ἐπεὶ γὰρ ἐξέπνευσεν Ἄγα | μένων βίον.

Ph. 1371. Ὡ τλήμον οἶον τέρμον' Ἴο | κάστη βίου.

Et hoc certe plerumque faciebant. Verum istam legem sibi servandam putabant, ut anapæstus in eadem voce totus contineretur. Mendosus igitur est.

Iph. A. 1579. Ἐλεξε δ' ὦ Θηροκτόν' Ἀρτεμι παῖς Διός.

—Sed cum hoc impetrassent Tragici, ut scilicet Ἰριγένεια et similia verba impune, ubi opus esset, usurparent, paulo longius progressi sunt, et interdum, licet raro, anapæstos in propriis nominibus reliquere, ubi non omnino erant necessarii. Orest. 453.

Ἀπωλόμην Μενέλαε Τυνδάρεως ὄδε.

Herc. F. 219. ὃς εἰς Μινύαισι πάσι διὰ μάχης μολών.

Sophocl. Philoct. 794.

Ἀγάμεμνων ὦ Μενέλαε πῶς ἂν ἀντ' ἐμοῦ.

—Nunc de cæsuris videamus. Senarius, ut notum est, duas præcipuas cæsuras habet, penthemimerim, et hephthemimerim, id est, alteram quam voco A, quæ tertium pedem; alteram, quæ quartum dividat. Prioris cæsurae quatuor sunt genera; primum est, quod in brevi syllaba fit; secundum, quod in brevi post elisionem; tertium in longa; quartum in longa post elisionem.

Hec. 5. (A a) Κίνδυνος ἔσχε | δορὶ πεσεῖν Ἑλληνικῶ.

11. (A b) Πατὴρ Ἰν' εἴποτ' | Ἰλίου τείχῃ πέσοι.

2. (A c) Λιπὼν Ἰν' Αἰδῆς | χωρὶς ᾤκισται θεῶν.

42. (A d) Καὶ τεῦξεται τοῦδ' | Οὐδ' ἀδώρητος φίλων.

Alterius cæsurae, quam voco B, plura sunt genera.

—Primum, cum in fine disyllabi vel hyperdisyllabi occurrit sine elisione; secundum, post elisionem; tertium, cum brevis syllaba est enclitica vox; quartum, cum non est enclitica, sed talis quæ sententiam inchoare nequeat; quintum, cum vox ista ad præcedentia quidem refertur, potest vero inchoare sententiam; sextum, cum syllaba brevis post elisionem fit. Duo aliæ cæsurae hujus genera ceteris minus jucunda sunt, ubi sensus post tertium pedem suspenditur, et post distinctionem sequitur vox monosyllaba, vel sine elisione, vel per elisionem facta.

Hec. 1. (B a) Ἦκω νεκρῶν νευμῶνα | καὶ σκότου πύλας.

248. (B b) Πολλῶν λόγων εὐρέμαθ' | ὅσπερ μὴ θανεῖν.

266. (B e) Κεῖνη γὰρ ὤλεσέν νιν | εἰς Τροίαν τ' ἄγει.



Hec. 319. (B d) Τύμβον δὲ βουλοίμην ἄν | ἀξιούμενον.

Soph. El. 530. (B e) Ἐπει πατὴρ οὗτος σὸς | ὃν θρηνεῖς δεῖ.

Phil. 1304. (B f) Ἀλλ' οὐτ' ἐμοὶ καλὸν τόδ' | ἐστὶν οὔτε σοί.

Æsch. Theb. 1055. (B g)

Ἀλλ' ὃν πόλις στυγεῖ, συ | τιμήσεις ταφῶ;

Soph. El. 1038. (B h)

Ὅταν γὰρ εὖ φρονῆς, τόδ' | ἡγήσει σὺ νῦν.

Est et alia senarii divisio, quam si non cæsuram, *quasi-cæsuram* liceat nominare.

Ea est, cum tertius pes elisionem patitur, sive in eadem voce, sive additis γ', δ', μ', σ', τ'.

Hec. 387. Κεντεῖτε μὴ φεῖδεσθ' ἐγὼ τέκον Πάριν.

355. Γυναιξὶ παρθένοις τ' ἀποβλέπτος μέτα.

Hæc quasi-cæsuræ apud Tragicos haud est infrequens. Longe rarior est ea licentia, qua integri pedes tertius et quartus, vel integras voces, vel vocum partes faciunt.

Soph. Aj. 1091. Μενέλαε μὴ γνώμας ὑποπτήτας σοφάς.

Æsch. Pers. 509. Θρήκην περάσαντες μόγις πολλῶ πόνῳ.

Quorum exemplorum in secundo pronunciandi difficultas laborem ab exercitu Persico exhaustum optime exprimit. Sed ut hoc aliquando sibi permittunt, illud nunquam sibi permittunt, ut pedes tertius et quartus eadem voce comprehendantur. Hoc si fieri posset, omnis rhythmus, omnes numeri funditus everterentur. Imo Comici, inquires, hoc non raro faciunt. Comici sane interdum faciunt, ii tamen paullo rarius; (sexies et decies, nisi fallor, Aristophanes in Pluto) at hoc ipsum argumento est, Tragicos non facere.

— Nunc ad aliud cæsuræ genus accedimus, quam potius *pausam*, ideo nominare libet, quoniam versus qui cæsurarum supra memoratarum nullam habeat, necessario minus modulatus est; versus vero qui *pausa* careat, non est continuo immodulatus. De versibus iis loquor, ubi quintus pes in duas voces distribuitur. Tirones vero ea, quæ de hac re dicturus sum, pro supplemento accipient notæ meæ ad Hec. 343.

Κρύπτοντα χεῖρα καὶ πρόσωπον ἔμπαλιν.

Nempe hanc regulam plerumque in senariis observabant Tragicæ, ut, si voce, quæ Creticum pedem efficeret, terminaretur versus, eamque vocem hypermonosyllabon præcederet, quintus pes iambus vel tribrachys esse deberet. Non potuerunt igitur talem versum Tragicæ scribere, qualis est,

Κρόπτοντα χεῖρα καὶ πρόσωπον τοῦμπαλιν.

aut,

Ἄτλας ὁ χαλκίοισι νώτοις οὐρανόν.

aut,

Τὸ μὴ μάταιον ὃ ἐκ μετώπων σωφρόνων.

—Res eadem est, si Creticus in trochæum et syllabam dissolvitur; vel si Cretico in syllabam longam et iambum dissoluto, syllaba longa est aut articulus aut præpositio, aut quævis denique vox, quæ ad sequentia potius quam præcedentia pertineat.

Or. 1079. Κῆδος δὲ τοῦμόν καὶ σὸν οὐκέτ' | ἐστὶ δὴ.

1081. Χαῖρ' οὐ γὰρ ἡμῖν ἐστὶ τοῦτο. | σοὶ γε | μὴν.

Hec. 382. Καλῶς μὲν εἶπας, θύγατερ, ἀλλὰ | τῷ καλῷ.

379. Δεινὸς χαρακτήρ, καπίσημος | ἐν βροτοῖς.

Et sic habet de τίς, πῶς, interrogantibus; ὡς, οὐ, καί, et similibus, ut partim monui ad Phœniss. 1464.

—Verum si secunda quinti pedis pars ejus sit generis, ut præcedenti verbo adhæreat, et ambo quasi unam vocem simul efficiant, non jam amplius necesse erit, ut verbum præcedens brevi syllaba terminetur. Ac primo pauca citemus exempla, ubi syllaba iambum præcedens sit vox enclitica.

Hec. 505. Σπεύδωμεν, ἐγκοιῶμεν. ἡγοῦ μοι | γέρον.

#### Sophoclis.

Œd. C. 982. Ἐτίκτε γὰρ μ' ἔτικτεν, ᾧμοι μοι | κακῶν.

Phil. 788. Προσέρχεται τόδ' ἐγγύς· οἶμοι μοι | τάλας.

#### Apud Hesych. V. ἀραῖος.

Ὁ πρόσθεν ἐλθὼν ἦν ἀραῖός μοι νέκυσ.

Æsch. Chœph. 903. Κρίνω σὲ νικᾶν καὶ παραινεῖς μοι | καλῶς.

Iph. A. 1222. Πείθειν ἐπᾶδουσ', ὥσθ' ὁμαρτεῖν μοι | πέτρας.

Iph. T. 492. Ἠλαυνόμεσθα φυγάδες | ἔνθεν μοι πόδα.

Hel. 479. Πῶς φήεις; τίν' εἶπας μῦθον; αὐθὶς μοι | φράσον.

—Secundo exempla quædam demus vocum non encliticarum, sed quæ sententiam aut versum inchoare nequeant.

#### Æsch. Prom. 107.

Οἶόν τε μοι τάσδ' ἐστί· θνητοῖς γὰρ | γέρα.

#### Soph. Trach. 932.

Ἰδὼν δ' ὁ παῖς ᾤμωξεν· ἔγνω γὰρ | τάλας.



Eurip. Iph. A. 1155.

Ακουε δὴ νῦν ἀνακαλύψω γὰρ | λόγους.

Soph. Trach. 718.

Πῶς οὐκ ὀλεῖ καὶ τόνδε; δόξῃ γοῦν | ἐμῇ.

Elect. 357.

Σὺ δ' ἡμῖν ἢ μισοῦσα, μισεῖς μὲν | λόγῳ.

Æd. T. 142.

Ἄλλ' ὡς τάχιστα παῖδες, ὑμεῖς μὲν | βάλθρων.

Sed nulla particula sæpius, quam ἄν, in ista sede posita reperitur.

Soph. Elect. 413.

Εἴ μοι λέγοις τὴν ὄψιν, εἵποιμ' ἄν | τότε.

Eurip. Phœn. 1635.

Ἄλλ' ἔτι νεάζων αὐτὸς εὐροίμ' ἄν | βίον;

Androm. 937.

Βλέπουσ' ἄν αὐγὰς τὰμ' ἐκαρποῦτ' ἄν | λέχη.

—In hanc classem etiam referenda sunt ista Sophoclis loca, in quibus ἡμῖν vel ὑμῖν (quæ Grammatici alii ἡμῖν et ὑμῖν scribunt) Creticum antecedit.

Elect. 1328.

Ἡ νοῦς ἔνεστιν οὗτις ὑμῖν ἐγγενής;

Æd. C. 25.

Πᾶς γὰρ τις ἡὔδα τοῦτό γ' ἡμῖν ἐμπόρων.

Et similiter El. 1332. Æd. T. 1482. Æd. C. 34. 81. 1038. 1167. 1408. Philoct. 531.

Hac scribendi ratione sæpissime (fortasse semper; vide Aj. 689. Elect. 255. 454.) usus est Sophocles; Comici et ceteri Tragici rarissime. Ἡμῖν αὐτὸ χάριν, Æsch. Prom. 820. ita scribi potest; sed lectius, opinor, vulgata lectio defendetur.

—Nunc Iambicorum genus Comicis fere proprium leviter attingamus, quod vulgo Tetrametrum catalecticum vocatur.

Duabus rebus a Comico senario hoc differt; primo, quod quartus pes semper iambus aut tribrachys<sup>1</sup> sit, oportet; secundo, quod sextus pes anapæstum etiam admittit<sup>2</sup>. Sed pes catalecticam syllabam præcedens non iambus esse nequit; nisi in proprio nomine, ubi conceditur anapæstus<sup>3</sup>. Quod de quarto etiam pede<sup>4</sup> intelligi velim. Ran. 942. 943. 948. Eq. 905. Thesm. 554. 555. 557. Archippus Athenæi, vi. p. 227. A. vii. p. 311. E.

Πρώτιστα μὲν γὰρ ἕνα γε τινὰ ἡκαίσειεν ἐγκαλύψας  
 Ἀχιλλέα τιν' ἢ Νιόβην<sup>1</sup>, τὸ πρόσωπον οὐχὶ δεικνύς.  
 Οὐχ ἦττον ἢ νῦν οἱ λαλοῦντες. ἡλίθιος<sup>2</sup> γὰρ ἦσθα.  
 Ἰδοὺ δέχου κερκον λαγῶ, τῷ φθαλμιδίῳ<sup>3</sup> περιψῆν  
 Ἐγένετο, Μελανίππας ποιῶν, Φαίδρας τε, Πηνελόπην δὲ<sup>4</sup>.  
 Οὐπώποτ' ἐποίησ', ὅτι γυνὴ σῶφρων ἔδοξεν εἶναι.  
 Τῶν νῦν γυναικῶν Πηνελόπην<sup>5</sup>, Φαίδρας δ' ἀπαξάσας.  
 Ἐρμαῖος, ὃς βίᾳ δέρων ῥίνας γαλεοῦς<sup>6</sup> τε πωλεῖ.

Verum, quantumvis hanc veniam postulent tetrametri iambici, cavete, adol-  
 lescentes, credatis, omnes licentias admittite, qualis, e. g.

Τῇ παιδί τοὺς αὐλοὺς ἔχρῃν ἤδη προχείρους εἶναι.

At enim, dicetis, quid opus erat hoc monere? Quenquamne esse auribus  
 adeo destitutum, ut hæc verba pro versu venditet? Recte. Neque ego her-  
 cule credo quenquam hodie esse, qui talia portenta pro versibus obtrudat.

Notum est, e Trochaico tetrametro catalectico senarium fieri, si ab initio  
 detrahis Creticum, vel Pœonem primum sive quartum.

Eurip. Orest. 719.

Θᾶσσον ἢ μ' | Ἐχρῃν προβαίνων ἰκόμεν δι' ἄστεος.

Sed in hoc trochaico senario (liceat ita loqui) duo observanda sunt;  
 nusquam anapæstum, ne in primo quidem loco admitti; deinde necessario  
 semper requiri cæsura penthemimerim. Una tantummodo ab hac regula  
 exceptio apud Tragicos extat. Nam versus Iph. A. 1395. 1401. aperte  
 mendosi sunt; Æschyli locum Pers. 164. Sanum esse sibi persuasisse  
 Dawesium, p. 20, vehementer miror. Lege,

Ταῦτά μοι μέριμν' ἄφραστός ἐστιν ἐν φρεσὶν διπλῇ.

Non solum enim in Trochaici Tragici cæsura non dissecari potest verbum  
 compositum, quale ἄφραστός, sed ne articulus quidem, nec præpositio quar-  
 tum pedem terminare.

—Sed antequam ulterius pergo, tirones rogatos volo, ut discrimen versuum  
 Tragicorum et Comicorum paullo diligentius animadvertant.

Tragici scilicet, si quid veri in iis, quæ modo disputavi, inest, anapæstum,  
 nisi in primo senarii pede, et nominibus propriis, rarissime vel nunquam  
 adhibebant; rarissime versus cæsura carentes scripsere; rarissime, si un-  
 quam, spondeum in quinto loco inter duo verba hypermonosyllaba divisere,  
 dactylum certe in eodem quinto pede nunquam posuere. Sed hæc omnia  
 Comici libentissime sibi in senariis permisere; et horum pleraque in Tro-  
 chaicis. In illis nempe cæsura neglexere; quintum pedem in trochaico  
 senario aut dactylum faciebant, aut, si spondeus esset, pro arbitrio distri-  
 buebant.

Aristoph. Vesp. 973.

Κατάβα, κατάβα, κατάβα, | κατάβα, κατατῆσομαι.



## Plut. 2.

Δούλον γενέσθαι παραφρονούντος | δεσπότου.

55. Πυθοίμεθ' ἄν τὸν χρησμὸν ἡμῶν | ὅ, τι νοεῖ.

## Nub. 580.

Μηδ' ἐνι | ἔϋν νῶ, τότ' ἢ βρον | τῶμεν ἢ ψεκάζομεν.

Sed rarissima omnium sunt exempla, ubi quintus pes dactylus sit; quædam tamen non dubiæ fidei, ut,

## Vesp. 459.

Ἄλλὰ μὰ Δι' | Οὐ ῥαδίως οὕτως ἂν αὐτοὺς διέφυγε.

## Philemon Stobæi, xxx.

Οὔτε γὰρ | Ναυαγὸς, ἂν μὴ γῆς λάβηται φερόμενος.

## Antiphanes Athenæi, xiv. p. 654. F.

Ὅψεται, ἢ τούτου πονηροὺς πέντε παῖδας γεγονότας.

Et pauca alia. Ubi tamen aut MSS. ope, aut solenni mutatione dactylus tolli potest inde tollatur oportet. - Recte Bentleius in Nub. 575. πρόσχετε pro προσέχετε reponit.

Ἦ σοφώτατοι θεαταί, δεῦρο τὸν νοῦν πρόσχετε.

Scribendumne sit πρόσχετε an προσέχετε, alias fortasse disquiram. Sed insurgit Brunckius Addend. ad Nub. 916. aitque, "pedem tribrachyn ante syllabam catalecticam tetrametrum trochaicum admittere." Verum sane hoc; non tamen ideo admittendus est iste pes, si tuto vitari potest. Sed quæstionis statum non intellexit Vir doctissimus. Dicere debuerat, "pedem dactylum ante finalem iambum tetrametrum trochaicum admittere." Et hoc, ut dixi, aliquando faciunt Comici, sed pudenter et raro; tribrachyn vero ante finalem tetrametri trochaici iambum non solum Comici, sed etiam Tragicæ admittunt.

## Phœn. 613.

Ἀνόσιος πέφυκας. Ἄλλ' οὐ πατρίδος, ὡς σὺ, πολέμιος.

## Ion. 1273.

Μὴ θανεῖν· κλοπῇ δ' ἀφίγμαι, διαφυγοῦσα πολεμίους.

## Aristoph. Eq. 319.

Κἀμὲ τοῦτ' ἔδρασε ταυτὸ, νῆ Δι', ὥστε καταγέλῳ.

## Vesp. 341.

Τοῦτ' ἐτόλμησ' ὁ μιὰρὸς χανεῖν ὁ Δημολόγοκλέων.

## Av. 282.

Ἄλλὰ χούτος ἕτερος; Ἄλλ' οὗτος μὲν ἐστὶ Φιλοκλέους.

Sed hoc Tragici et Comici tetrametri trochaici commune est, ut neuter usquam dactylum recipiat, nisi in proprio nomine, quod paucis ostendere operæ pretium fortasse fuerat. Ut tamen chartæ et tempori parcam, loca adscribam, prout legi debeat.

Eq. 285.

Νῆ Δί', ἐξάγων γε τὰ πόρρηθ', ἄμ' ἄρτον καὶ κρέας.

Vesp. 1057.

Καὶ κατ' αὐτὸ δὴ μόνον τοῦτ' ἄνδρες ἀλκιμώτατοι.  
1260. Οὗτος ὃν γ' ἐγὼ ποτ' εἶδον, ἀντὶ μήλου καὶ ῥοᾶς.

Pac. 586.

Ἦσθα γὰρ μέγιστον ἡμῶν κέδος, ὦ ποθουμένη.

Eccl. 1148.

Τοῖς γελῶσι δ' ἡδέως διὰ τὸ γελᾶν κρίνειν ἐμέ.

—Quod ad anapæstos attinet, satis notum est, dimetros frequentissimum esse genus; monometrum tamen aliquando interponi, legitimum vero systema semper versu parœmiaco, qui dicitur, ex tribus pedibus et syllaba composito claudi. Dactylum et spondeum creberrime pro anapæsto adhibent; sed rarissime proceleusmaticum; rarissime etiam dactylo anapæstum subjiciunt. Sicubi hiatum Tragici relinquunt, tum vocalem vel diphthongum necessario corripunt, ut,

Μοῦσα καὶ ἡμῖν.—Med. 1081.

Λεῖπεται ὑμῶνι.—Troad. 603.

Metra sive dipodiæ tum maxime numerosos versus efficiunt, cum in integras voces desinunt, præterquam in versu catalectico, qui tum maxime auribus placebit, cum hexametri dactylici finem constituet. Nonnunquam vero et is dactylum admittit in primo loco, ut, Med. 1085.

Οὐκ ἀπόμουςον τὸ γυναικῶν.

Hipp. 240.

Καὶ παρακόπτει φρένας, ὦ παῖ.

—Accuratissime plerumque dimetrorum anapæsticorum leges servant Comici; interdum, sed raro, Aristophanes duo versus confudit, Vesp. 740. interdum, sed in proprio nomine, Γλαυκέτῃ dactylum fecit, Pac. 1008. Sed ut vere loquar, hæc materia tam copiosa, in tot partes diffusa est, ut facilius initium, quam exitum inveniat oratio. Unam igitur anapæstorum partem illustrare conabor, scilicet Aristophanicorum.

Anapæsticus Aristophanicus constat duobus dimetris  
Anapæsticis, quorum unus est alteri catalecticus.

Plut. 487.

Ἄλλ' ἤδη χρῆν τι λέγειν ὑμᾶς, —  
— Σοφόν, ὃ νικίσετε τῇδ'.



In tribus prioribus locis præter anapæstum et spondeum dactylo utuntur, quod et in quinto licet; in quarto et sexto non licet. Cæsuram non minus accurate servant, quam Tragici Trochaici; paucissimæ certe exceptiones hodie occurrunt; qua enim olim extabant, maximam partem MSS. et Critices ope sublata sunt. Unum et alterum exemplum dabo, in quibus adhuc mendum hæreere videatur.

Av. 601.

Τῶν ἀργυρίων οὔτοι γὰρ ἴσασι· λέγουσι δὲ τοι τάδε πάντες.

Brunckius conjicit,

οὔτοι γὰρ ἴσας εἶγε λέγουσιν τάδε πάντες.

Malim, ὥστε, quod frequens est in conclusione, ut supra 485. 488. 596. Nub. 613.

Vesp. 566.

Κὰν μὴ τοῦτοις ἀναπειθώμεσθα, τὰ παιδάρ' εὐθὺς ἀνελκει.

Recte Brunckius γε addidisse videtur, cujus usus exempla aliquot modo attuli. Sed ἀναπειθώμεσθα, quod ille corrigit, dactylum relinquit in quarta sede, quem tamen facillime tolles, reponendo ἀναπεισθώμεν, τὰ γε π. Sed alii hujus generis versus sunt, qui in hanc legem peccant. De iis quos quidem observarim, mox videbo. Interim de cæsura loquamur.

Ach. 645.

Ὅστις παρεκινδύνευσεν Ἀθῆ | ναίοις εἰπεῖν τὰ δίκαια.

Etiam in hoc versu constituendo leviter erravit Brunckius. Corrigit enim;

Ὅστις παρέκινδύνευσε λέγειν ἐν Ἀθηναίοις—

Nihil opus εἰπεῖν mutare, sed in locum suum reponere, et legere

Ὅστις γ' εἰπεῖν παρεκινδύνευσ' ἐν Ἀθηναίοις τὰ δίκαια.

Attici post ὅς et ὅστις particulam eam emphaseos gratia addere solent, cui quodammodo respondet Latinorum *quine*.

—Præterea observandum est cæsuram eadem lege teneri, quam de Tragico trochaico dixi; ut scilicet ne fiat in præpositione vel articulo. Atque hæc regula non sæpe, ne a librariis quidem, violatur.

Nub. 371.

Νῆ τὸν Ἀπόλλω, τοῦτό γέ τοι τῷ | νυνὶ λόγῳ εὖ προσέφυσας.

Ran. 1058.

Εἴτα διδάξας τοὺς Πέρσας μετὰ | τοῦτ' ἐπιθυμεῖν ἐδίδαξα.

Ach. 636.

Πρότερον δ' ὑμᾶς οἱ πρέσβεις ἀπὸ | τῶν πολέων ἔξαπατῶντες.

Horum exemplorum primum longe numerosius fore, si secundam versus partem ita legemus, τῷ νῦν λόγῳ εὐ προσέφυσας, nemo inficiebatur. Τῷ νῦν λόγῳ habet Suidas, sed, si hunc locum respexit, male interpretatur ποιῶ. Utcunque hoc sit, revocandā est particula, quæ cum parum necessaria libris visa esset, haud mirum si elapsa est.

Νῆ τὸν Ἀπόλλω, τοῦτό γε τοι δὴ | τῷ νῦν λόγῳ εὐ προσέφυσας.

Ut in Ran. 1079.

—In Ran. 1058. Brunckius, εἶτα μετὰ τοῦτο (vel codicum ταῦτα) tautologum esse causatus, in κατὰ ταῦτ' mutat. Nihilo magis tautologum, Vir præstantissime, quam εἴτ' αὖ πάλιν αὖθις. Nub. 971, et similia. Nihilo magis tautologum quam Av. 811.

—EITA τοῖς θεοῖς  
Θῶσαι META TOTTO, —

Sed sive μετὰ τοῦτο legis, sive κατὰ ταυτὰ, numeri sunt pessimi, quod et ipse Brunckius in simili versu Ach. 636. sensit. Articulus τοῦς omittunt tres MSS. quos ipse contuli, neque dubito quin cum iis conspirent alii. Ergo legendum,

Εἶτα διδάξας Πέρσας μετὰ ταῦτ', ἐπιθυμεῖν ἐξεδίδαξα.

Fortius est hoc, quam simplex ἐδίδαξα deinde melius junguntur διδάξας ἐξεδίδαξα porro hoc ipsum mendum paulo ante corrumpit cæsura versus 1051. quem ex MSS. restituere editores.

In Acharnensium versu aliquid turbatum esse vidit, quo erat aurium sensu, Kusterus, cui hactenus assentitur Brunckius, ut fateatur concinniores fore numeros, si legatur, Πρῶτερον δ' ἀπὸ τῶν πόλεων ὑμᾶς οἱ πρέσβεις ἔ.

Sed concinniores etiam fient, transpositione leniori :

Πρῶτερον δ' ὑμᾶς ἀπὸ τῶν πόλεων οἱ π. ἔ.

In eadem versus sede mox occurrit ἐν ταῖς πόλεσιν, ἐκ τῶν πόλεων, Plut. 567. Ran. 1042. ἐν ταῖς πόλεσιν. Vesp. 655. ἀπὸ τῶν πόλεων.

—Proceleusmaticum ab hoc anapæstico semper excludendum esse, jamdudum monui in Appendice ad Toupium. Et ubicunque tolli potest tantilla mutatione, quanta est πρόσχετε pro προσέχετε, quis tollendum negabit, nisi qui digitos solos, non aurem, consulat?

Hæc habui, adolescentes optimi, quæ de communibus metrorum generibus traderem. Ea si quid vobis fructus aut voluptatis afferent, me, quantum laboris insumserim, non pænitebit.

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*Extract of Elmsley's Review of Porson's Hecuba.*

Our readers will recollect that the Preface to the Hecuba originally appeared in the year 1797; and that the Supplement, the length of which is four times that of the original preface, was added in the edition of 1802. The principal hero of the piece, although, after the example of the heroes of many



Tragedies, he is not produced upon the Stage until the second act, is the learned Godofred Herman; whom, for some reason or other, Mr. Porson appears to have considered rather as a personal enemy than as a literary antagonist. Almost every line of Mr. Porson's Supplement contains an allusion to some blunder committed by the above-mentioned learned personage, in one or other of the two following works; *Godofredi Hermannii de Metris Euripidis Hecuba*. *Godofredi Hermannii ad eam et ad R. Porsoni Notas Animadversiones*.

Whoever wishes thoroughly to understand the Preface to Mr. Porson's edition of the Hecuba, ought "to devote his days and nights" to the study of Mr. Herman's edition of the same Tragedy. Those persons who possess both editions, will do well in binding them in one volume; adding, if they think proper, the *Diatribē extemporalis* of the vehement and injudicious Wakefield, and the excellent strictures on Mr. Porson's Hecuba and Mr. Wakefield's *Diatribē*, which appeared in the Monthly Review for 1799, and which are well known to be written by a gentleman to whom Greek literature is more indebted than to any living scholar.

—The greater part of the original Preface relates to the use of anapests in tragic *senarii*. Should any scholar of the nineteenth century venture to maintain the admissibility of an anapest, not included in a proper name, into any place of a Greek tragic *senarius*, except the first foot, he would assuredly be ranked with those persons, if any such persons remain, who deny the motion of the earth, or the circulation of the blood. Before the appearance of the preface to the Hecuba, critics were divided into two sects upon this subject; the more rigid of which excluded anapests from all the even places; whereas the other admitted them promiscuously into any place except the last. Mr. Porson (p. 6.) with his usual strictness in attributing the merit of discoveries and improvements to the right owners, mentions an obscure hint of the true doctrine which is contained in the preface to Morell's *Thesaurus Græcæ Poëseos*. By how little effect that hint was followed, may be judged from the following words of the learned Herman (Met. p. 150).

"A trisyllabis pedibus Tragici Græci maxime abstinerunt, quanquam etiam in pari sede, sed admodum raro, anapæstus invenitur. Idque et Hephæstio notavit, et nuper Brunckius defendit ad Soph. CEd. Col. 371. 1169. Philoct. 491. Vide Æschyli Prom. 358. 354."

—The lines of Æschylus quoted in this antediluvian passage, are commonly read as follows:

Ἐκατοντάκρηνον πρὸς βίαν χειρούμενον,  
Τυφῶνα θοῦρον, πᾶσιν δὲ ἀντέστηθεῖς.

According to Brunck, in his note on v. 265. *In priori scribere potuisset poëta ἑκατοντάκρηνον vel ἑκατοντάκρανον: in altero πᾶσ' pro πᾶσιν*. The reading *ἑκατοντάκρανον* receives some support from a similar variation in Eurip. Herc. 611. Καὶ θῆρα γ' εἰς ᾧς τὸν τρίκρανον ἤγαγον. The editions, from Aldus to Barnes inclusive, read *τρίκρηνον*. But the Attics always wrote *ἑκατοντάκραντος*, *ἐκατόμνως*, *ἐκατόζυγος*, *ἐκατόστομος*, &c. without the additional syllable. The Glasgow edition of Æschylus reads *ἑκατογκάκρηνον*, which Dr. Blomfield has properly altered to *ἑκατογκάκρανον*. In Dr. Blomfield's edition, the following verse is thus represented:

Τυφῶνα θοῦρον, ὅστις ἀντέστηθεῖς.

—A tragic *senarius*, according to Mr. Porson (p. 20), admits an iambus into any place; a tribrach into any place except the sixth; a spondee into the first, third, and fifth; a dactyl into the first and third; and an anapest into the first alone. So that the first foot of the *senarius* is capable of five different forms; the third of four; the fifth of three; the second and fourth of two; and the sixth of only one. Two hundred and forty different varieties of the *senarius* may be produced, without employing any combination of feet unauthorized by Mr. Porson's rule. The Tragic Poets, however, do not often admit more than two trisyllabic feet into the same verse; and never, if our observation be accurate, more than three. The admission of anapests into the second, third, fourth, and fifth places; and of dactyls into the fifth place, increases the varieties of the Comic *senarius* to seven hundred and ten: The number would be eleven hundred and twenty-five, if four hundred and fifteen combinations were not rejected, because they exhibit a tribrach or a dactyl immediately before an anapest.

No regular tragic *senarius*, of whatsoever feet it is composed, can possibly exhibit two short syllables enclosed between two long ones, or more than three long syllables without the intervention of a short one. A moment's consideration will satisfy the reader, that all such combinations of syllables are absolutely incompatible with the structure of the verse. The inability to employ four or more long syllables together, is productive of so little practical inconvenience, that the Tragedians appear to have acquiesced in it without difficulty. The inadmissibility of two short syllables enclosed between two long ones, is a much more serious grievance. Many persons of great eminence have had the misfortune to bear names constituted in that unaccommodating form. Such were Ægialeus, Andromache, Andromeda, Antigone, Antiope, Bellerophontes, Hermione, Hippodamia, Hypsipyle, Iphigenia, Laodamia, Laomedon, Penelope, Protesilaus, Tiresias, and a great many more of equal fame. Although all these persons were admirably qualified by their names, as well as by their actions, to shine in epic poetry, unhappily not one of them is capable of being mentioned by name in a Tragic *senarius* composed in the regular manner. There is also another class of persons not altogether so unfortunate, whose names are excluded only in some of the oblique cases: as Hippolytus, Neoptolemus, CEnomaus, Talthybius, &c. In favour of all such persons, and perhaps of the names of places which are formed in the same manner, the Tragic poets occasionally transgress the ordinary rules of their versification. Proper names which cannot enter the *senarius* in the regular way, are admitted into it in two different manners: the first, of which Mr. Porson has not spoken, consists in substituting a choriambus in the place of the first *dipodia* of the verse. This practice has been adopted by Æschylus in two well-known instances:

Ἰππομέδοντος σχῆμα καὶ μέγας τύπος. Theb. 944.

Παρθενοπαῖος Ἀρκάς ὃ δὲ τοιόσδ' ἀνήρ. Ibid. 553.

The only other instance of this license with which we are acquainted, is produced from a play of Sophocles by Priscian (p. 1328).

Ἀλφειῖζοιαν, ἣν ὁ γεννήσας πατήρ.



—The second and more usual way of introducing proper names of this form into the verse, consists in admitting the two short syllables, and the following long syllable of the proper name, as one foot, into the second, third, fourth, or fifth place of the verse. We have not observed more than one instance of this practice in the surviving plays of Æschylus.

Ἀλκὴν τ' ἄριστον, μάντιν, Ἀμφιάρεω βίαν (pronounced Ἀμφιάρω).

Theb. 575.

Sophocles and Euripides, however, will furnish examples in great abundance. In the *Orestes* of Euripides, the name of Hermione occurs in a *senarius* ten times. In nine of these instances, the anapest occupies the fourth place in the verse. This last circumstance is in a great measure the natural consequence of the predilection of the Tragic Poets for the penthemimeral *cæsure*.

—We have some doubts whether the Tragedians ever extended this license to patronymics. We are not at present able to recollect any authority for the following emendation proposed by Mr. Porson (p. 38).

Ἀσκληπιάδαι δὲ τοῖν παρ' ἡμῖν ἐντυχῶν. Soph. Phil. 1333.

We read :

Καὶ τοῖν παρ' ἡμῖν ἐντυχῶν Ἀσκληπιοῦ.

—A few *senarii* may be found, which contain anapests in some of the four middle places, composed of the first three syllables of a proper name. Most of the following instances are borrowed from Mr. Porson (p. 25, 35), and their number is so small, that we do not hesitate to consider them as corrupt, although we do not pretend to correct them.

Ἦ που Τελάμων, ὁ σὸς πατήρ, ἐμὸς θ' ἄμα. Soph. Aj. 1008.

The reading of this verse is, as Mr. Porson observes, uncertain. The different readings, with the authorities on which they depend, may be seen in Brunck's note. The anapest may be avoided, by adopting the emendation of Toup. Ἦ πού με Τελάμων, σὸς πατήρ.

ὦ διπλοῖ στρατηλάται,

Ἀγαμέμνον, ὦ Μενέλαε, πῶς ἂν ἀντ' ἐμοῦ. Phil. 793.

Mr. Hermann reads (Hec. p. lxii), πῶς ἂν, Ἀγάμεμνον καὶ Μενέλεως ἀντ' ἐμοῦ. In all probability, Mr. Hermann has long been convinced that the first and fifth feet of this verse are such as Sophocles never exhibited. The Poet might have written if he had thought proper to do so,

Μενέλαος, Ἀγαμέμνων τε, πῶς ἂν ἀντ' ἐμοῦ.

Ἀπωλόμην, Μενέλαε. Τυνδάρεως ὅδε

Στεῖχει πρὸς ἡμᾶς. Eurip. Or. 459.

If the fault is not in the word Μενέλαε, perhaps we ought to read Μενέλα', ἀπωλόμεσθα.

Ἐλένην Μενέλαος ἵνα λάβῃ. καλὸν γένος. Iph. Aul. 1168.

Μενέλεως is an obvious correction; but we suspect that Euripides wrote,

Μενέλαος Ἐλένην ἵνα λάβῃ, καλὸν γ' ἔθος  
Κακῆς γυναικὸς μισθὸν ἀποτίσαι τέκνα.

The intermediate step between γ' ἔθος and γένος is γ' ἔθνος. Γένους for ἔθους occurs in Athenæus. (p. 297, D.) The modern editions of Euripides read καλὸν γε, να, &c.; which reading we do not presume lightly to abrogate.

We form the same judgment of those verses, in which the three last syllables of a proper name of four or five syllables are used as an anapest without necessity:

Σαφῶς ἐπίστασ', Ἰόνιος κεκληθήσεται. Æsch. Prom. 839.

This is not a real instance, as we believe the first syllable of Ἰόνιος, to be short. It is, indeed, sometimes made long for the convenience of the metre, like the first syllable of Ἰταλία or ἰσόθεος. It is short, however, in the Phœnissæ of Euripides, v. 216, where the words Ἰόνιον κατὰ, correspond with ἴσα δ' ἀγάλμασι in the antistrophe. In most of the editions, the first syllable of ἴσα is improperly circumflexed.

Ὅς δ' οἶεται Νεοπτόλεμος γαμεῖν νιν, οὐ γαμεῖ ποτε\*. Eur. Or. 1654.

The word Νεοπτόλεμος is commonly read in the Tragedies as if it were written Νουπτόλεμος. In the present verse, however, if the common reading be correct, the contraction of the first two syllables does not take place. We suspect that one long syllable, or two short syllables, have been omitted after Νεοπτόλεμος.

Ἐκτήσαθ' Ἰπποδάμειαν, Οἰνόμαον κτανών. Iph. Taur. 825.

Read, Οἰνομαον ἐλὼν, from Pindar, Oly. i. 142.

The following verses may also be considered as in some degree licentious:

Ἀργεῖον Ἀμφιτρύων, ὃν Ἀλκαῖός ποτε. Eurip. Herc. 2.

Εἰς καιρὸν οἴκων Ἀμφιτρύων ἔξω τερά. Ib. 701.

The second syllable of Ἀμφιτρύων is not necessarily short, and is lengthened more than once in the same play.

As the Tragic trimeter iambic admits anapests when they are contained in proper names, so it is not unreasonable to suppose, that the Tragic tetrameter trochaic admits dactyls in similar circumstances, and for the same reason. The thirty-two Tragedies, however, afford only two examples of this practice, both of which are probably corrupt.

Εἰς ἃρ' Ἰριγένειαν Ἐλένης νόστος ἦν πεπρωμένος. Iph. Aul. 882.

Πάντες Ἑλλήνες στρατὸς δὲ Μυρμιδόνων οὐ σοι παρῆν. Ib. 1352.

Read στρατὸς δὲ Μυρμιδόνων. With regard to unnecessary dactyls in this metre, it may be observed, that they are liable to the same objections as un-

\* Νεοπτόλεμος γαμεῖν νιν, οὐ γαμεῖ ποτέ. R. P. v. 1671.



necessary anapests in iambic verses, together with the additional objection that they are divided between two words. Mr. Porson (p. 25) produces three examples of this kind, of which the first alone deserves much consideration.

Εἰ γὰρ Ἀργείους ἐπάξει τοῖσδε δώμασιν λαβῶν,  
Τὸν Ἑλένης φόνον διώκων, καὶ μὲ μὴ σῶζειν θέλει,  
Ἑύγγονόν τ' ἐμὴν, Πυλάδην τε, τὸν τὰδε ξυνδρῶντά μοι,  
Παρθένον τε καὶ δάμαρτα δύο νεκρῶ κατόψεται. Eur. Or. 1533.

The obnoxious verse is thus corrected by the learned Hermann (Hec. p. lxi.):

Ἑύγγονόν τ' ἐμὴν τὰδε Πυλάδην τε τὸν ξυνδρῶντά μοι.

In this verse, the rhythm is violated by the tribrach, which begins on the last syllable of a word of more than one syllable. We suspect that the word Πυλάδην has crept into the text from an interlinear gloss, and that the Poet wrote,

Ἑύγγονόν τ' ἐμὴν, τρίτον δὲ τὸν τὰδε ξυνδρῶντά μοι.

This use of *τρίτος* is not rare. So Eurip. Hippol. 1404.

Πατέρα τε, καὶ σὲ, καὶ τρίτην ξυνάορον.

Every person conversant with Greek MSS. is aware how often proper names supplant the words which are intended to represent them. See, for instance, Eurip. Med. 58, where Mr. Porson has restored *δεσποίνης* instead of *Μηδείας*; and Aristoph. Plat. 1173, where all the editions read *Πλοῦτος* instead of *Θεός*.

Mr. Porson's second instance of a divided dactyl is,

Οὐ, πρὶν ἂν δείξω Δαναοῖσι πᾶσι (Δαναοῖσι ἄπασι. Ald.) τὰγγεγραμένα.  
Ipb. Aul. 324.

The true reading, *δείξω γε Δαναοῖς πᾶσι*, which is exhibited in one MS., and is mentioned with approbation by Mr. Porson, has lately been admitted into the text by Mr. Gaisford. The suppression of the verb after *οὐ* renders the introduction of *γε* almost indispensably necessary. The third instance is from the same play,

Ὡς δ' ἀνολβὸν εἶχες ὄμμα, σύγχυσίν τε, μὴ νεῶν  
Χιλίων ἄρχων, Πριάμου τε πεδίον ἐμπλήσας δορός. v. 354.

The meaning of these lines appears to be: *Do you remember how unhappy you were, because you were not able to land your army at Troy, although you had a thousand ships under your command?* If this interpretation be correct, the conjunction in the second verse must necessarily be expunged. If we read *τὸ Πριάμου πεδίον*, the dactyl will disappear. According to Mr. Porson (p. 26), the Poets of the sock agree with their brethren of the buskin, in excluding dactyls from trochaic verses, except in case of proper names. In the eleven Comedies of Aristophanes, we have not discovered any genuine instance of a dactyl in a verse of this measure. We have observed, however, three verses, which appear to have deserved greater attention than they have received.

Καὶ παλαιῷ Λακρᾶτίδῃ τὸ σκέλος βαρύνεται. Ach. 220.

Πρῶτος ὦν; ὁ δ' Ἴπποδάμου λείβεται θεώμενος. Eq. 327.

Μυρρίνας αἶτησον ἐξ Αἰσχινάδου τῶν καρπίμων. Pac. 1154.

It is almost superfluous to observe, that the two middle syllables of these first three proper names are necessarily short. Ἴπποδάμος, in particular, cannot reasonably be supposed to be a Doric compound of ἵππος and δῆμος. We perceive, therefore, that in order to introduce these refractory names into tetrameter trochaics, Aristophanes has twice used a choriambus, and once an ionic *a minore*, in the place of the regular trochaic *dipodia*.

—We now return to the Tragic *senarius*, respecting which we find two very important canons in the preface to the Hecuba, besides those which relate to the use of anapests. The first of these canons is, that the third and fourth feet must not be included in the same word, as in the following verse of Castorio the Solian, produced by Mr. Porson from Athenæus (p. 454. F.) :

Σὲ τὸν βόλοις νιφοκτύποις δυσχείμερον.

*Hoc si fieri posset*, says Mr. Porson (p. 28), *omnis rhythmus, omnes numeri funditus everterentur*. This expression has, in some instances, been construed rather too strictly, as if it were necessary that a Tragic *senarius*, which has neither the penthimimeral nor the hepthimimeral *cæsura*, should at least have a pause after the third foot, like the following verses of Sophocles :

Λέγω σ' ἐγὼ δόλῳ Φιλοκτῆτην λαθεῖν. Phil. 101.

Σὺ δῆ, τέκνον, ποῖαν μ' ἀνάστασιν δοκεῖς. Ib. 276.

Ἐα κακῶς αὐτοὺς ἀπόλλυσθαι κακοῦς. Ib. 1369.

Such verses are indeed sufficiently common; but a certain number may also be produced, which have no regular pause at all in the two middle feet.

Κακὸν δὲ καὶ ἐν ἡμέρᾳ γνοίης μῆ. Œd. Tyr. 615.

Κάρα διπλοῖς κέντροισι μου καθίκετο. Ib. 809.

Ἄλλ' ἔα με καὶ τὴν ἐξ ἐμοῦ δυσζουλίαν. Ant. 95.

Οὗτος, σὲ τὸν τὰς αἰχμαλωτίδας χέρας. Aj. 71.

Ἐγὼ δ' ὄρωσ' ἡ δύσμορος κατὰ στέγας. El. 282.

To our ears, most of the preceding verses appear to be as destitute of *cæsura*, as if the third and fourth feet of each were comprehended in the same word. Mr. Porson has collected three apparent instances of the violation of his canon from Æschylus, two from Sophocles, two from Euripides, and one from Neophro.

Εἰσηλθε τοῖν τρεῖς ἀλλήλων εἰς κακῇ. Œd. Col. 372.

Mr. Porson reads, *τρεις ἀλλήλων, divisim*.

Πῶς δῆτα τοῦδ' ἐπεγγέλων ἂν κάτα. Aj. 969.

As the Tragedians do not say *ἐπεγγελαν κατὰ τινος*, Mr. Porson reads



τοῦδ' ἔ' ἐγγελῶεν ἄν κατὰ. Perhaps, however, the true reading is τοῦδ' ἄν  
ἐγγελῶεν ἄν κατὰ.

Ἀτὰρ τί ταῦτ' ὀδύρομαι, τὰ δ' ἐν ποσίν. Androm. 397.

Καὶ πρὸς τί ταῦτ' ὀδύρομαι, ψυχὴν ἐμήν. Neoph. ap. Stob.

Mr. Porson reads ταῦτα δύρομαι in both passages.

The only Tragic verse of any metre, to the best of our knowledge, in which ὀδύρομαι cannot be changed into δύρομαι by a similar alteration, occurs in a suspicious passage of Euripides :

Ἀλλὰ γὰρ τί ταῦτα θρηγῶ καὶ μάτην ὀδύρομαι. Phœn. 1750.

Mr. Porson's second instance from Euripides is Iph. Aul. 1586, which we omit, as he has taught us that the whole conclusion of that Play, after the last song of the Chorus, was fabricated many centuries after the death of the Poet. The three examples from Æschylus cause a little more hesitation.

Στρατὸς περᾶ κρυσταλλοπήγα διὰ πόρον. Pers. 501.

Mr. Porson reads,

Κρυσταλλοπήγα διὰ πόρον στρατὸς περᾶ.

Ἦ κάρτ' ἄρ' ἄν παρεσκόπεις χρησμῶν ἐμῶν. Agam. 1261.

Mr. Porson reads,

Ἦ κάρτα χρησμῶν ἄρ' ἐμῶν παρεσκόπεις.

Καὶ τᾶλλα πόλλ' ἐπεικάζσαι δίκαιον ἦν,

Εἰ μὴ παρόντι φθόγγος ἦν ὁ σημανῶν. Supp. 252.

Mr. Porson reads,

Καὶ πολλὰ γ' ἦν δίκαιον ἄλλ' ἐπεικάζσαι.

The following emendation adheres more closely to the common reading :

Καὶ πολλὰ γ' ἄλλα μ' (vel ἄλλ' ἄν) εἰκάζσαι δίκαιον ἦν.

Upon the whole, when we consider how frequently the first and second, the second and third, the fourth and fifth, and the fifth and sixth feet of the *senarius* are included in the same word, we cannot agree with the learned Hermann (Hec. p. 141), in attributing to chance the non-occurrence, or at least the extreme rarity, of verses which exhibit the two middle feet similarly conjoined.

—Mr. Porson's second canon may be conveniently expressed in the following words : *The first syllable of the fifth foot of a Tragic tetrameter iambic must be short, if it ends a word of two or more syllables, unless the second syllable of the same foot is a monosyllable which is incapable of beginning a verse.*

The monosyllables of most frequency which are incapable of beginning a verse, are ἄν, αὖ, γάρ, δέ, δὴ, μέν, μὴν, οὖν, together with all enclitics. Dis-syllables, in which the vowel of the second syllable is elided, are considered as monosyllables. This canon was originally promulgated rather obscurely in

a note on v. 343 of the Tragedy; which verse in most editions is thus represented: *ἔμπαλιν*.

*Κρύπτοντα χεῖρα καὶ πρόσωπον τοῦμπαλιν.*

The true reading, *ἔμπαλιν*, had already been received by Mr. King, on the authority of MSS.; but it remained for Mr. Porson to show that the common reading violates a very important law of Tragic versification. His words in the note in question are as follow:

“ Quid velim melius fortasse intelligetur, si dicam, paucissimos apud Tragicos versus occurrere similes Ionis initio, *Ἀτλας ὁ χαλκίοισι νώτοις οὐρανόν.*”

—In his note on v. 1464 of the Phœnissæ, Mr. Porson remarks, that the following verse, forged in the name of Euripides by Teles, is inartificially constructed:

*Καὶ γῆς φίλης ὄχθοισι κρυφῶ καὶ τάφῳ.*

If Teles had written *κρυφῶ δὴ τάφῳ*, he would not have offended against Mr. Porson's canon, as the particle *δὴ* cannot begin a verse, and therefore may be considered as in some degree adhering to the preceding word. Such verses, however, as we shall hereafter show, are not of very frequent occurrence. The following verse, quoted in the same note, is of a better and more usual form:

*Ἐν γῆς φίλης μυχόισι κρυφθῆναι καλόν.*

It may not be superfluous to mention, that we have discovered no instance of the violation of Mr. Porson's canon in the fragments of Simonides, of Amorgus, and the other early iambic Poets, from whom the Tragedians probably derived it. It is also strictly observed in the Alexandra of Lycophron.

Mr. Porson has omitted to mention, although it appears that he was aware of the fact, that his canon is as applicable to those verses, the first syllable of the fifth foot of which is a monosyllable which cannot begin a verse, as to those in which it terminates a word of two or more syllables. The instances to the contrary, which are to be found in the thirty-two Tragedies, for the most part admit of very easy and satisfactory emendations.

—It may be laid down as a general rule, that the first syllable of the fifth foot must be short, if it is followed by the slightest pause or break of the sense.

*Καλῶς ἂν ἡμῖν ξυμφέροι ταῦτ', ὦ τέκνα. Æsch. Suppl. 761.*

Setting aside all considerations of the preceding observation, we do not hesitate to change *ταῦτ'* into *τάδ'*, and *τοῦτ'* into *τόδ'*, whenever they occur in this situation. Soph. El. 409 is the only other instance which we have observed.

*Τουκέθεν ἄλσους, ὦ ξένη, τόδ' ἦν δέ του. Œd. Col. 505.*

The whole passage is thus to be read:

*Ἄλλ' εἴμ' ἐγὼ τελοῦσα τὸν τόπον δ' ἵνα  
Χρὴ στέμμ' ἐφευρεῖν, τοῦτο βούλομαι μαθεῖν.  
Τουκέθεν ἄλσος, ὦ ξένη, τόδ' ἦν δέ του  
Σπάνιν τίν' ἴσχεις, ἔστ' ἔποικος, ὃς φράσσει.*



\*Ἄσος is the accusative, with *κατὰ* understood.

\*Εγὼ δὲ βούλομαι τὰ σὰ στέρν', ὦ πᾶτερ. Iph. Aul. 635.

This verse, with several others in the same passage, is rejected by Mr. Porson as spurious.

It appears from what has been said, that the fifth foot of a Tragic *senarius* cannot be a spondee, except in three cases. The first case, the occurrence of which is by far the most frequent, is when both syllables of the fifth foot are contained in the same word. The second case is when the first syllable of the fifth foot is a monosyllable which is not capable of beginning a verse, and which is not disjoined from the following syllable by any pause in the sense. The third case is when the second syllable of the fifth foot is a monosyllable, which, by being incapable of beginning a verse or a sentence, is in some measure united to the preceding syllable. The *Œdipus Tyrannus* of Sophocles contains more than four hundred and twenty examples of the first case, more than fifty of the second, and only one of the third. We consider verses to which both the second and third cases apply, as belonging to the second. With this reservation, we doubt whether the thirty-two Tragedies will afford fifty genuine instances of the third case.

Should the student be desirous of discovering the reasons which induced the Tragic Poets to observe the rules respecting the fifth foot of the *senarius*, which have been discovered and communicated to the world by Mr. Porson, we profess ourselves to be unable to give him better information than that which is delivered by the learned Hermann in the following words (*Hec. p. 109*):

“Causa autem quare ista vocabularum divisio displicere debet, hæc est. Quoniam in fine cujusque versus, ubi, exhaustis jam propemodum pulmonibus, lenior pronuntiationis decursus desideratur, asperiora omnia, quo difficilius pronuntiantur, eo magis etiam aures lædunt: propterea sedulo evitatur illa vocabulorum conditio, quæ ultimum versus ordinem longiore mora a præcedente disjungit, eaque re decursum numerorum impedit ac retardat.”

To illustrate this doctrine, we may conveniently revert to the first verse of the *Ion*:

\*Ἀτλας ὁ χαλκίοισι νώτῃς οὐρανόν.

It is by no means necessary to have enacted the part of Mercury in the *Ion* of Euripides, in order to be sensible of the relief which is afforded to the “exhausted lungs” of a corpulent performer, by that variation of the verse in question which we have already proposed:

\*Ἀτλας, ὁ νώτοις χαλκίοισιν οὐρανόν.

That the Comic Poets were not quite so considerate of the lungs of their actors, appears, as well by their neglect of this canon, as by the words of inordinate length which they sometimes employ; particularly by one of near eight syllables, which occurs towards the conclusion of the *Ecclesiæ* of Aristophanes. Hephæstion informs us, that the *μακρόν*, as it was called, of the comic *parabasis*, ought to be pronounced *ἄπνευστί*, without taking breath. In the *Birds* of Aristophanes, the *μακρόν* of thirteen and a half dimeter anapestics (v. 723—736), which contain a hundred and thirty-four syllables.—Upon the whole, it is not without reason that Mr. Hermann (*Hec. p. 140*) exults, in the following terms, over the inaptitude of his rival to investigate the causes of those facts which he had sufficient sagacity to discover:

“Id sponte animadvertisset vir eruditissimus, si non satis haberet observare, sed in causas etiam earum rerum quas observavit, inquirendum putaret.”

—We are afraid that we shall exhaust the patience of our readers, although perhaps not their lungs, by the length of our observations on the following passage in Mr. Porson's Preface (p. 43):

“Nunc iambicorum genus Comicis fere proprium leviter attingamus, quod vulgo vocatur tetrametrum catalecticum. Duabus rebus a Comico senario hoc differt; primo, quod quartus pes semper iambus aut tribrachys sit oportet; secundo, quod sextus pes anapæstum etiam admittit. Sed pes catalecticam syllabam præcedens non iambus esse nequit; nisi in proprio nomine, ubi conceditur anapæstus. Quod de quarto etiam pede intelligi velim.”

We have long suspected that Mr. Porson was mistaken in restricting to the case of proper names the use of anapests in the fourth place of the catalectic tetrameter iambics of the Comic Poets. The appearance of the third edition of the Preface to the *Hecuba*, without any modification of the doctrine proposed in the edition of 1802, has induced us to examine the question with considerable attention, and to present the result of our examinations to our readers.

—We have to observe, in the first place, that all the trisyllabic feet which are admissible into comic iambics, are employed with much greater moderation in the catalectic tetrameters than in the comic trimeters. The *Plutus* of Aristophanes, for instance, commences with 252 trimeters, which are immediately followed by 37 tetrameters; after which the measure, although still iambic, becomes antistrophic. Nearly three-fifths of the trimeters contain one or more trisyllabic feet in each verse. The 37 tetrameters, on the contrary, exhibit only one tribrach and one dactyl, and not one anapest. In the earlier Plays of Aristophanes trisyllabic feet are used more unsparingly, both in trimeters and in tetrameters. But the comparative rarity of these feet in tetrameters is nearly as observable in the *Knights*, the earliest remaining Play of Aristophanes; which contains a considerable number of tetrameters, as in the *Plutus*, which was written after the versification of the comic stage had begun to assume an appearance of smoothness and regularity which the contemporaries of the youth of Aristophanes were not desirous of exhibiting. In the second place, we must remark, that the eleven surviving Comedies of Aristophanes contain more than six hundred tetrameter iambics; in which number of verses, the edition of Brunck exhibits only seventy anapests which the most obstinate critic will venture to defend. These seventy anapests are found in the following fifty-nine verses: Eq. 343, 345, 351, 352, 357, 359, 360, 407, 414, 415, 422, 424, 428, 433, 884, 896, 902, 903, 908, 909, 910.

Nub. 1046, 1050, 1062, 1063, 1066, 1075, 1077, 1083, 1372, 1427.

Pac. 948.

Thesm. 543, 545, 546, 547, 550, 558, 560, 561, 562, 567, 568.

Ran. 910, 912, 915, 917, 918, 919, 920, 922, 932, 937, 939, 943, 948, 954, 962.

Eccl. 288.

If our seventy anapests were distributed equally among all the places of the verse except the seventh, which may be considered as out of the question, we should find eleven or twelve instances of an anapest in the fourth place. If, upon inspection, we discover only three or four such instances, we believe that every person acquainted with the nature of chances will allow us to



attribute the smallness of the number to accident; unless it can be satisfactorily ascribed to some other cause. To exemplify the irregularities which so frequently disturb the calculations of the critical arithmetician, it will be sufficient to mention, that in the *Lysistrata*, which contains nearly seventy tetrameters. Aristophanes has not used a single anapest in a verse of that measure; and that in the *Thesmophoriazusæ*, which Play was written nearly at the same time, he has introduced the anapest fifteen times in the forty-three tetrameters which the Play contains.

Before Mr. Porson's edition of the *Hecuba* appeared, the learned Hermann had taught the world, in his incomparable work on *Metres* (p. 176), that the fourth foot of a catalectic tetrameter iambic might be an iambus, a tribrach, an anapest, or a proceleusmatic. Of the last he produces only one instance—

Πολλοῖς ὃ γ' οὖν Πηλεὺς ἔλαξε δι | ἀ τοῦτο τὴν μάχαιραν. Nub. 1063.

Of the anapest he gives the nine following instances from Aristophanes :

Eq. 421, 836.

Nub. 1049, 1369, 1427.

Thesm. 560.

Ran. 930, 932, 937.

Mr. Porson (p. 43—46) has enabled us increase the number of real and apparent instances to nineteen, including a few from other Poets.

A. Ω δεξιότατον κρέας, ὡς | σόφῳς γε προυνοήσω. Eq. 421.

We heartily concur in Mr. Porson's omission of ὡς.

B. Ω τοῖσιν ἀνθρώποισι φανείς | μέγιστον ὠφέλημα. Ib. 836.

All the editions before Brunck read ἀνθρώποις.

C. Τονδὶ δ' ἄνευ χιτῶνος ὀρῶν | ὄντα τηλικουτονί. Ib. 881.

Read, with the Ravenna MS. and Brunck in his notes—

Τονδὶ δ' ὀρῶν ἄνευ χιτῶ | νος ὄντα τηλικούτον.

D. Τοιουτονὶ Θεμιστοκλέος | οὐπώποτ' ἐπενόησε. Ib. 884.

The common reading is Θεμιστοκλῆς, which ought not to be retained without necessity.

E. Καὶ τοῖσι νόμοις καὶ ταῖσι δίκαις | τάναντί' ἀντιλέξει. Nub. 1040.

Read τοῖσιν νόμοις καὶ τοῖς δίκαις.

F. Ἐγὼ μὲν οὐδέν' Ἡρακλέους | βελτίον' ἄνδρα κρίνω. Ib. 1050.

G. Πολλοῖς ὃ γ' οὖν Πηλεὺς ἔλαξεν | διὰ τοῦτο τὴν μάχαιραν. Ib. 1063.

The common reading is ἔλαξε, which exhibits a tribrach before an anapest. Mr. Porson reads, we apprehend from conjecture, ἔλαξε δι' αὐτὸ. Διὰ τοῦτο appears to us to be preferable to δι' αὐτὸ.

H. Οὐ γὰρ τότε εὐθὺς χρῆν σ' ἄρα τύ | πτεσθαί τε καὶ πατεῖσθαι. Ib. 1359.  
Read, with Bentley and Porson, χρῆν σε τύπτεσθαι τε.

I. Σκέψαι δὲ τοὺς ἀλεκτρύονας | καὶ τᾶλλα τὰ βοτὰ ταυτί. ib. 1427.

K. Οὐπόποτ' ἐποίησεν, ὅτι γυνή | σῶφρων ἔδοξεν εἶναι. Thesm. 548.  
Mr. Porson reads ἐποίησε, the second syllable of which word is short.

L. Τῶν νῦν γυναικῶν Πηνελόπην | Φαίδρας δ' ἀπαξάπασας. Ib. 530.

M. Οὐδ' ὡς τὸν ἄνδρα τῷ πελέκει | γυνή κατεσπόδῃσεν. Ib. 560.  
Mr. Porson reads—

Οὐδ' ὡς ἑτέρα τὸν ἄνδρα τῷ | πελέκει κατεσπόδῃσεν.

This lection appears to be derived from Suidas : Κατεσπόδῃσε, κατέμοψεν ἑταίρα τὸν ἄνδρα τῷ πελέκει κατεσπόδῃσε καὶ κατεσποδώσεν ὁμοίως.

N. Ἀχιλλέα τίν', ἣ Νιόβην, | τὸ πρόσωπον οὐχὶ δεικνύς. Ran. 912.

O. Ἄ συμβαλλεῖν οὐ ῥάδιον ἦν. | τῇ τοὺς θεοὺς, ἔγωγ' οὖν. Ib. 930.  
Mr. Porson reads οὐ ῥάδι' ἦν.

At present we have not time to examine whether the Comic Poets ever use the adjective ῥάδιος in any other manner than impersonally, in the neuter gender and singular number. At all events, if the verse requires emendation, we should prefer the omission of ἦν to the alteration of ῥάδιον. Οὐ ῥάδιον without the substantive verb occurs continually. If we retain the common reading, besides the anapest in the fourth place, to which we do not object, we shall have a division of the anapest similar to that in Ach. 107.

Εἰ πρόσδοκῷσι χρυσίον ἐκ τῶν βαρβάρων.

This division is sparingly adopted in the common trimeters, a much more licentious species of metre; and we have observed no instance of it in tetrameters, except the verse now before us. At the same time, we do not pretend to determine whether the rarity of such anapests in tetrameters is to be attributed to accident or to design. Too few of these verses are preserved to enable us to decide with confidence on every question relating to their structure. If the Thesmophorizusæ of Aristophanes had been lost, no metrical writer would have hesitated in pronouncing that the catalectic *dipodia*, or κατακλείς of an iambic verse, must necessarily be a bacchius; as τραφεῖναι, πολίτης, πονηρῶν, παρήσω. A solitary instance of an ionic *a minore*, occurs in that Play, v. 547.

Εγένετο, Μελανήππας ποιῶν, | Φαίδρας τε, Πη | νελόπην δέ.

This deviation from the ordinary form of the verse is the more remarkable, as it is not caused by any necessity. The word Πηνελόπην might occupy five different positions in the verse without producing any irregularity.



P. Τὸν ξουθὸν ἱππαλεκρυόνα | ζητῶν τίς ἐστὶν ὄρνις. Ran. 932.

Q. Οὐχ ἱππαλεκρυόνας, μὰ Δί', οὐ | δὲ τραγελάφους, ἄπερ συ. Ib. 937.

We suspect the Poet wrote μὰ Δία, καὶ τραγελάφους. So in Soph. El. 689. some copies read—

Οὐκ οἶδα τοιοῦδ' ἀνδρὸς ἔργα οὐδὲ κράτη,

instead of the common and true reading, ἔργα καὶ κράτη.

R. Ὑρισσοὺς δ' ἴδοις ἂν νιφομένους | σύκων ὁμοῦ τε μύρτων.

Aristoph. apud Athenæum, p. 372. B.

S. Καὶ δὴ κέκραται. Τὸν λιβανῶ | τὸν ἐπιτιθεῖς εἶπε.

Plato Comicus. Ib. p. 665. C.

We suspect the true reading to be ἐπιτίθησιν ἢ παῖς.

T. Ὁ δ' ἡλίθιος, ὥσπερ πρόβατον, βῆ βῆ λέγων βαδίζει.

Crat. ap. Suid. atque Etymol. v. βῆ.

Mr. Porson attributes this verse to the younger Cratinus. Eustathius simply says Κρατῖνος. Suidas and the Etymologist add the name of the Play, Κρατῖνος Διονυσιαλεξάνδρῳ, which most probably was the work of the elder Cratinus. Mr. Porson reads ὡς προβάτιον. We have no objection to προβάτιον, but we cannot so readily consent to exchange ὥσπερ for ὡς. The Comic Poets almost always use ὥσπερ to express the sense of the English words, *as it were*. To our ears, ὡς appears to mean something more than mere comparison; as in the following lines of Aristophanes (apud Athen. p. 681. C.):

Οὐκ ἐφύσων οἱ Λακωνες, ὡς ἀπόρρητοί ποτε,  
Νῦν δ' ὁμηρεύουσ' ἔχοντες πορφυροῦς κεκρυφάλους.

At all events, if any alteration in the verse of Cratinus were necessary, we should prefer the following representation of it:—

Ὁ δ' ἡλίθιος, βῆ βῆ λέγων, ὥσπερ πρόβατον, βαδίζει.

But we are perfectly satisfied with the common reading.

—Of the nineteen preceding verses, the anapest in the fourth foot of six, marked A, B, C, E, H, K, has been removed by corrections which may be considered as quite satisfactory. Four more, marked D, F, L, N, in which the anapest is contained in a proper name, do not militate against Mr. Porson's canon. A sufficient proportion of the nine which remain appears to be placed beyond the reach of emendation, to convince us, that the Comic Poets did not scruple to employ an anapest in the fourth place of a catalectic tetrameter iambic, whenever they found it convenient to do so. Mr. Porson (p. 46) adduces those five which are marked I, P, Q, R, S, without proposing any emendations of them.

—In confirmation of our opinion, we will take the liberty of applying Mr. Porson's canon to the sixth place instead of the fourth. The instances of an

anapest in the sixth place which we have been able to collect amount only to twelve. The reader will observe how great a reduction from this number may be made by emendations, not one of which can be called violent or very improbable.

- A. Οὐδ' αὖ μ' ἑάσεις ; οὐ μὰ Διὰ. | ναὶ μὰ Διὰ. Μὰ τὸν Ποσειδῶ.  
Aristoph. Eq. 339.

In order to avoid the dactyl before the anapest, Mr. Hermann (Metr. p. 153) properly reads μὰ Διὰ instead of οὐ μὰ Διὰ, as in v. 336.

- B. Ἦνεσχόμην ἐκ παιδίων, | μαχαιριδίων τε πληγὰς. Ib. 412.

The true reading, μαχαιρίδων, is exhibited in the Ravenna MS. and by Julius Pollux, as Brunck observes in his notes.

- C. Ἴδου δέχου κέρκον λαγῶ, | τῷφθαλμιδίῳ περιψῆν. Ib. 909.

If necessary, we might read τῷφθαλμιδίᾱ.

- D. Ἀπομυξάμενος, ὦ Δημ', ἐμοῦ | πρὸς τὴν κεφαλὴν ἀποψῶ. Ib. 910.

- E. Εἴληφε διὰ πονηρίαν, | ἄλλ' οὐ μὰ Διὰ, οὐ μάχαιραν. Nub. 1066.

We apprehend that the Poet wrote ἄλλ' οὐ, μὰ Δία, μάχαιραν.

- F. Εἶεν. πάρειμ' ἐντεῦθεν εἰς | τὰς τῆς φύσεως ἀνάγκας. Ib. 1075.

Read φύσεος, as in Vesp. 1282, 1458.

- G. Καὶ μὴν ἰδού. Καὶ μὴν ἰδού. | λαβὲ θοιμάτιον, Φιλίστη. Thesm. 568.

- H. Τὸν σησαμοῦνθ', ὃν κατέφαγες | τοῦτόν σε χεσεῖν ποιήσω. Ib. 570.

The pronoun was inserted by Brunck, without any reason, and against all authority.

- I. Οὐκ ἤττον ἢ νῦν οἱ λαλοῦν | τες. Ἥλιθιος γὰρ ἦσθα. Ran. 919.

Perhaps we ought to read ἡλίθιος ἄρ' ἦσθα.

- K. Ἐρμαῖος, ὃς βία δέρων | ῥίνας γαλεοῦς τε πολεῖ.

Archippus apud Athen. p. 227. A. 311. C.

- L. Οὐκουν μεταστρέψας σεαυ | τὸν ἀλσὶ πάσεις ἀλείφω.

Crates, ib. p. 267. E.

Until a probable emendation of this verse is proposed, we are fairly entitled to decline its authority.

- M. Πίνειν, ἔπειτ' ἄδειν κακῶς | Συρακοσίων τράπεζαν. Arist. ib. p. 427. C.

It will appear, on examination, that three only of the preceding verses, marked D, G, K, decidedly forbid our application of Mr. Porson's canon to the sixth place instead of the fourth. The fact is, that in this kind of verse, the Comic Poets admit anapests more willingly and frequently into the first,



third, and fifth places, than into the second, fourth, and sixth. Of the seventy anapests which we have observed in the eleven Plays of Aristophanes, twenty-two, or nearly one-third, occur in the first place. The first place having almost double the number which would accrue to it from an equal distribution, some of the other places must necessarily exhibit fewer anapests than their fair proportion.

As it is probable that a more accurate examination than ours will discover anapests in Aristophanes which have escaped our observation, we think it necessary to state, that hitherto we have intentionally passed over in silence the following instances :—

Κρατῖνος, αἰὲ κεκαρμένος | μοιχὸν μιᾷ μαχαίρα. Ach. 849.

This anapest would hardly be tolerable in a trimeter. The last editor of this Play reads Κρατῖνος αὖ, comparing v. 854.

Καὶ τοῦτ' ἐπίτηδές σε περιήμ | πισχέν γ', ἵνα σ' ἀποπνίξῃ. Eq. 893.

This disjointed verse may be conveniently read as follows :

Καὶ τοῦτὸ γ' ἐπίτηδές σε περι | ἤμπισχεν, ἵν' ἀποπνίξῃ.

Τὸ κανοῦν πάρεστιν, ὁλὰς ἔχον | καὶ στέμμα, καὶ μάχαιραν. Pac. 948.

The Ravenna MS. reads πάρεστ'. The anapest in the first place is in our list.

Τὴν λαμπάδα θ' ἡμμένην ὅπως | πρώτως ἐμοὶ προσοίσεις. Lys. 316.

Read, with the old editions, τὴν λαμπάδ' ἡμμένην.

Οὐκ ἔστιν ἀνὴρ Εὐριπίδου | σοφώτερος ποιητής. Ib. 368.

The old editions read οὐκ ἔστ' ἀνὴρ. Perhaps, however, the true reading is οὐκ ἔστιν ἄρ', as in the Knights, v. 1079.

Οὐκ ἦν ἄρ' οὐδεὶς τοῦ Γλάνιδος σοφώτερος.

Τί δὲ δὴ σὺ πῦρ, ὦ τύμβε, ἔχων; | ὡς σαυτὸν ἐμπυρεύσων; Lys. 372.

The δὴ was inserted by Brunck in order to sustain the metre. Read τὶ δαὶ σὺ πῦρ.

—Aristophanes occasionally introduces a very elegant species of verse, which we are willing to mention in this place, because it differs from the tetrameter iambic, only in having a cretic or pæon in the room of the third *dipodia*, and because it is frequently corrupted into a tetrameter iambic by the insertion of a syllable after the first hemistich. In technical language, it is an asynartete, composed of a dimeter iambic and an ithyphallic. It is called Εὐριπίδειον τεσσαρεσκαίδεκάσύλλαξον by Hephæstion (ch. 15.) who has given the following specimen of it :

Ἐῷος ἀνίχ' ἱππότας | ἐξέλαμψεν ἀστήρ.

Twenty-five of these verses occur together in the Wasps of Aristophanes, beginning with v. 248. Two of them may be corrected as follows :

Κάρφος χαμᾶθεν νυν λαβῶν, | τὸν λύχρον πρέβυσον. v. 249.

The second syllable of χαμᾶθεν is long.

Φιλεῖ δ', ὅταν τοῦτ' ᾗ, ποιεῖν | ὑετὸν μάλιστα. v. 268.

In v. 1212 of the Clouds, the Ravenna MS. rightly reads,

Ἄλλ' εἰσάγων σε βούλομαι | πρῶτον ἐστῖασαι.

The following verse of Telechides is adduced by Athenæus (p. 485. F.):

Καὶ μελιχρὸν οἶνον εἴκειν ἐξ ἡδύπνου λεπαστῆς.

Schweighæuser has converted these words into the following tetrameter trochaic:

Καὶ μελιχρὸν οἶνον ἔλκειν ἐκλεπαστῆς ἡδύπνου.

As the second syllable of μελιχρὸν ought to be short, perhaps the following asynartete, with a dactyl in the first place, may approach nearer to the true reading:

Καὶ μελιχρὸν οἶνον εἴλκειν ἐξ | ἡδύπνου λεπαστῆς.

The measure of these verses resembles the Latin Saturnian, except that the first hemistich of the Saturnian is catalectic.

Dabunt malum Metelli | Nævio poëtae.

Ἐῶς ἀνίχ' ἵππεὺς | ἔξελαμψεν ἀστῆρ.

—Respecting the dimeter iambics of the Comic Poets, Mr. Porson has said nothing; and we have very little to add to what has been said by Mr. Gaisford, p. 224. With the exception of the catalectic *dipodia*, they appear to admit anapests into every place, but more frequently into the first and third, than into the second and fourth. Strictly speaking, indeed, there is no difference in this metre between the second and fourth feet, as a system or set of dimeter iambics is nothing more than one long verse divided for convenience of arrangement into portions, each containing four feet. That the quantity of the final syllable of each dimeter is not indifferent, has been remarked by Brunck, from whose hands we beg leave to rescue the following passage:

Παῖ αὐτὸν ἀνδρικώτατα,

Γάστριζε καὶ τοῖς ἐντέροις

Καὶ τοῖς κόλοις,

Χῶπῳ κολᾷ τὸν ἄνδρα. Eq. 453.

This is the common reading. Brunck reads, *ex ingenio*:

Παῖ αὐτὸν ἀνδρικώτατα, καὶ

Γάστριζε τοῖσιν ἐντέροις, &c.

If this reading were found in all the MSS., we should think it our duty to



submit to it; but we cannot allow the division of the anapest which it exhibits to be introduced upon mere conjecture. We suspect that the poet wrote,

Παῖ' αὐτὸν ἀνδρικώτατ', εὖ  
Γάστριζε καὶ τοῖς ἐντέροις, &c.

It is well known that A and EΥ are continually confounded in MSS. In our account of Dr. Blomfield's edition of the *Prometheus*, we had occasion to remark, that the Aldine edition of *Æschylus* reads ἀρῶν for εὐρῶν, v. 580, and ἀγμάτων for εὐγμάτων, v. 586. In the same manner, the Ἀστράτευτοι, a play of Eupolis mentioned by Hephæstion (ch. 15), is called Εὐστράτευτοι in several MSS. The adverbs εὖ and ἀνδρικῶς are both applied to a verb signifying *to beat*, in the *Wasps*, v. 450.

Προσαγαγὼν πρὸς τὴν ἐλαίαν ἐξέδειρ' εὖ κἀνδρικῶς.

We conclude our observations on these verses by mentioning, that in v. 840 of the *Knights*, at the end of a system of them, we must read ἐπαποπνιγείης instead of ἀποπνιγείης, in order to prevent the lengthening of a short syllable before a mute and a liquid. The compound ἐπαποπνιγείης may be compared with ἐπιδιαῤῥαγῶ, v. 701.

—An expression occurs in Mr. Porson's remarks on the trochaic metre, which appears to have deceived more than one respectable scholar. Mr. Porson observes (p. 46) that the catalectic tetrameter trochaic of the Tragic and Comic Poets may conveniently be considered as consisting of a cretic or pæon prefixed to a common trimeter iambic, in the following manner :

Μῆτερ εὖ | λόγων ἔδ' ἀγῶν, ἄλλ' ἀνήλωται χροῖός.  
Ἀνόσιος | πέφυκας ἄλλ' οὐ πατρίδος, ὡς σὺ, πολέμιος.  
Ἀρτέμιδι, καὶ πλοῦν ἔσσεσθαι Δαναΐδας, ἥσθεις φρένας.

Mr. Porson adds :

“—Sed in hoc trochaico senario (liceat ita loqui) duo observanda sunt ; nusquam anapæstum, ne in primo quidem loco, admitti ; deinde necessario semper requiri cæsuram penthemimerim.”

—The inadmissibility of anapests into the trochaic *senarius* may be exemplified by prefixing a cretic to the fifth verse of the *Plutus* of Aristophanes :

Ἀλλὰ γὰρ | μετέχειν ἀνάγκη τὸν θεράποντα τῶν κακῶν.

The dactyl in the second place vitiates the metre of this verse, considered as a tetrameter trochaic. Common readers will pardon us for explaining this passage in Mr. Porson's preface, when we show that it seems to have been misunderstood by so excellent a scholar as Mr. Burgess. In Mr. Porson's edition of the *Phœnissæ*, v. 616 has an anapest in the fourth place :

Ἐξαλευνόμεσθα πατρίδος· καὶ γὰρ ἦλθες ἐξελῶν.

In his note upon this verse, Mr. Burgess remarks, *Raro et fortasse nunquam in trochaicis Tragicis anapæstus occurrit*. He proposes to read,

either ἐξελαύνομαι χθονὸς γάρ, or πατρίδος ἐξελαυνόμεσθα. It is somewhat remarkable, that an anapest in v. 621 of the same play has escaped Mr. Burgess's observation :

Καὶ σὺ, μήτηρ, οὐ θέμις σοι (f. οὐ θεμιστὸν) μητρὸς ὀνομάζειν κἄρα.

In Mr. Porson's edition of the *Orestes*, anapests occur in the five following trochaics, vss. 728, 776, 787, 1528, 1530. The *Iphigenia in Aulis* will supply near twenty examples, including a few in which the anapest is contained in a proper name.

It is almost unnecessary to mention that, in this metre, anapests are admissible only into the even places. It may, however, be not altogether superfluous to observe, that the Tragic Poets appear to have used anapests in the even places as willingly and frequently as tribrachs in any place, except the first and fifth. The thirty-two Tragedies exhibit about thirty-two instances of a tribrach in the second, third, fourth, sixth, or seventh place, several of which appear to be corrupt.

Both in Tragedy and in Comedy, the tetrameter trochaic is usually divided into two hemistichs by a *cæsura* after the fourth foot. The Tragedians, however, observe this rule much more strictly than the Comedians. Most of the instances to the contrary have been corrected in a satisfactory manner.

Ταῦτά μοι διπλῇ μέριμν' ἄφραστος ἔστιν ἐν φρεσίν. *Æsch. Pers.* 165.

The *cæsura* may be restored by removing διπλῇ to the end of the verse.

ᾠδὲ παμπήδην δὲ πῶς λαὸς κατέφθαρται δορί. *Ib.* 731.

The true reading, λαὸς πῶς, has been restored by all the modern editors.

Εἰ δοκεῖ, στείχωμεν ὦ γενναῖον εἰρηκῶς ἔπος. *Soph. Phil.* 1402.

Mr. Porson's emendation, which, in our opinion, is more ingenious than satisfactory, may be seen in Mr. Gaisford's notes on *Hephæstion*.

Καὶ γὰρ οὐδὲ τοι λίαν γ' ἐμοι (οὐδὲ τι λίαν ἐμὲ codd.) φιλοψυχεῖν χρεών.

*Iph. Aul.* 1385.

Μαρτυρεῖς σαυτῶ τὰ τοῦ θεοῦ γ' εκμαθὼν χρηστήρια. *Ion.* 532.

We quote this verse as an instance of licentious emendation. Barnes reads silently τὰ τοῦ θεοῦ μαθὼν. His motive for this alteration is unknown to us. We are unwilling to suppose that even the author of the sublime ode on

Λεόπολδος αὐτοκράτωρ  
ὑπὸ Μαρλβόρου σωθεῖς,

objected to the contraction of θεοῦ into one syllable, an instance of which occurs only ten lines before the verse in question.

—Mr. Porson remarks (p. 50), that in dimeter anapestics a dactyl is very seldom, *rarissime*, placed immediately before an anapest, so as to cause a concourse of four short syllables. Mr. Gaisford (p. 279) has collected several instances of this concourse, which we will lay before our readers, with some additional examples which have occurred to us.



Ἵμνον Ἐριννύος, ἰαχεῖν, Αἶδα τ'. Æsch. Theb. 874.

Ἡ τὰδ' ἀκούετε, πόλεως φρούριον. Eum. 592.

Τὸν φυξάνορα Γάμον Αἰγύπτου. Supp. 9.

Τὴν βασιλίδαν τὴν μούνην λοιπὴν. Ant. 941.

Νῦν γὰρ ὁ δεινὸς, ὁ μέγας, ὠμοκρατὴς. Aj. 205.

Read μέγας without the article.

Ἴζ' Ἀγαμέμνονος ἱκέτις γονάτων. Hec. 147.

Ὅδ' ὁ σωφροσύνη πάντας ὑπερέχων. Hippol. 1365.

Mr. Gaisford properly reads ὑπερσχών.

Ὅστις ἂν ἐνέποι πότερον φθιμένην. Alc. 81.

Μεταβαλλομένου δαίμονος ἀνέχου. Tro. 101.

Τάσδ' Ἀγαμέμνονος, ἐπακουσομένα. Ib. 177.

Ἐλπίδας ἐπὶ σοὶ κατέκναψε βίου. Ib. 1255.

Mr. Gaisford, who omits this line, probably reads ἐν σοὶ with Mr. Porson (ad Hec. 298).

Εἰ μὲν ἐθύσατε πέλαγον πρὸ δόμων. Ion. 226.

Θάρσει. Παλλάδος ὅσταν ἤξεις. El. 1319.

Καὶ πόθεν ἔμολον. Av. 404.

This little verse is not anapestic, as appears by the following words :

ἐπὶ τίνα τ' ἐπίνοϊαν,

which Brunck has miserably corrupted, in order to accommodate them to his notions of the metre.

Τᾶντιον, ὁ κανὼν, οἱ καλαθίσκοι. Thesm. 822.

Λαμπάδας ἱερὰς, χάμα προπέμπετε. Ran. 1525.

More examples may probably be detected by diligent search ; but those which we have produced are sufficient to prove that Mr. Porson's expression must be construed with some degree of latitude. According to Mr. Porson (p. 55) there is no genuine instance of this license in tetrameter anapestics.

—The anapestic *dipodia* may be composed of a tribrach and an anapest, for the purpose of admitting a proper name, which cannot otherwise be introduced into the verse.

—In both kinds of anapestic verse, dactyls are admitted with much greater moderation into the second than into the first place of the *dipodia*. The eleven comedies of Aristophanes contain more than twelve hundred tetrameter anapestics, in which number we have remarked only the nineteen following examples of a dactyl in an even place, which, in this kind of anapestic metre can only be the second foot of the verse, as Mr. Porson has observed (p. 51).

Eq. 524\*, 805, 1327.

Nub. 351\*, 353, 400, 409\*.

Vesp. 389, 551, 671, 673, \* 708 \*, 1027.

Pac. 732.

Lys. 500.

Thesm. 790, 794.

Ran. 1055.

Eccl. 676 \*1

In all these verses, except those six which are marked with an asterisk, the preceding foot is also a dactyl.

—The same observations apply in a certain degree also to dimeter anapestics. When we find, therefore, in the *Œdipus Coloneus* of Sophocles (v. 1766),

Ταῦτ' ὅν ἐκλυε δαίμων ἡμῶν,

we do not hesitate to read ἐκλυεν. In the *Electra*, (v. 96), where the MSS. and editions read,

Φοίνιος Ἄρης οὐκ ἐξείνισε,

Brunck has judiciously adopted the reading of the Scholiast, οὐκ ἐξείνισεν. These trifling alterations require no authority to support them; but we would not go so far as to change the order of the words for the purpose of removing a dactyl out of an even place.

—Of the nineteen tetrameters mentioned in the preceding paragraph, only one is destitute of a *cæsura* after the first *dipodia*.

Ταῦτ' ἄρα ταῦτα Κλε | ὠνυμον αὐται | τὸν εἰψασπιν χθὲς ἰδοῦσαι. Nub. 353.

Similar instances are exceeding rare in dimeters. Mr. Gaisford has collected more than fifty instances of the violation of the *cæsura* in dimeter anapestics, in six of which, the foot, which ought to be followed by the *cæsura* is a dactyl.

Ἄλλ' ὦ Ζεῦ βασιλεῦ, νῦν Περσῶν. Æsch. Pers. 532.

The word Ἄλλ' appears to have been inserted by Turnebus for the purpose of completing the verse. Perhaps we ought to read,

ὦ Ζεῦ βασιλεῦ νῦν τῶν Περσῶν  
τῶν μεγαλόχων καὶ πολυάνδρων  
στρατίαν ὄλεσας.

This emendation is corroborated by the first words of the play,

Τάδε τῶν Περσῶν τῶν οἰχομένων, κ. τ. λ.

At the same time, we are not free from suspicion that the poet wrote, νῦν αὖ Περσῶν, now for the second time.

—Every person who has a tolerable ear, and is acquainted with the subject, will immediately perceive that the rhythm of the following verses is not quite perfect.



Τοὺς προδότας γὰρ μισεῖν ἔμαθον. *Æsch. Prom.* 1067.

Παιδοβόροι μὲν πρῶτον ὑπῆρξαν. *Choëph.* 1068.

ὦ τέκνον Αἰγέως, προσπίτνομέν σοι. *Soph. CEd. Col.* 1754.

ὦ μεγάλη Θέμι, καὶ πότνι Ἀρτεμι. *Eur. Med.* 160.

Ἀλλ' ὅπόσον γ' οὖν πάρα καὶ δύναμαι. *Ib.* 1408.

Καὶ μὴν θαλάμας τάσδ' ἔσορῶ δῆ. *Suppl.* 980.

Οὐκ ἄγαμαι ταῦτ' ἀνδρὸς ἀριστέως. *Iph. Aul.* 28.

The rhythm of the first hemistich of the first, second, fourth, fifth, and seventh of these verses, and of the second hemistich of the third and sixth, is rather dactylic than anapestic. The same effect is always produced when the last three syllables of a word, which are capable of standing in the verse as an anapest, are divided, as in the preceding examples, between a dactyl and the following foot. In the *Promethens*, Dr. Blomfield has judiciously adopted Bothe's emendation, τοὺς γὰρ προδότας.

—In Comic anapests, such faults may generally be corrected with great ease.

Καὶ σέβομαί γ', ὦ πολυτίμητοι. *Nub.* 293.

Read,

Σέβομαι δῆτ', ὦ πολυτίμητοι.

Ἀλλ' ἐνεκὲν γε ψυχῆς στερῶς. *Ib.* 420.

Read,

Ἀλλ' οὐνεκά γε ~~στερῶς~~ —

Ὅταν εἰτελλῶν μεираκίόν σοι. *Vesp.* 687.

Read, σοι μεираκίον.

Ἀλλ' ὅποταν μὲν δεισῶς αὐτοί. *Ib.* 715.

Read, ὅπότ' ἂν as two words.

Εἰς δεκάτην γὰρ ποτε παιδαρίου. *An.* 494.

Read, Εἰς γὰρ δεκάτην.

Ὡς προτέρω δὲ τοῦ Διὸς αὐτοῦ. *Ib.* 569.

Read, Ὡς δὲ προτέρω.

Ἐξ ἐρίων δὴ καὶ κλωστήρων. *Lys.* 571.

Read,

Ἐκ τῶν ἐρίων καὶ κλωστήρων.

Ναυσιμάχης μὲν (μὴν Brunck.) ἦττων ἐστίν. *Thesm.* 804.

Read,

ἦττων μὲν Ναυσιμάχης ἐστίν.

Οὐδεμιᾶ γὰρ δεινότερα σου. *Eccl.* 516.

Read,

Οὐδὲ μιᾶ γὰρ σοῦ δεινότερα.

We shall now take our leave for the present of this great Critic, who, in the compass of a few pages, has thrown more light upon the subjects of his inquiry, than can be collected from all the numerous volumes of his predecessors. For ourselves, we have only to express a hope, that our strictures may contribute in some degree to the information of such younger students in Greek literature as are disposed to peruse the Preface to the Hecuba with that care and attention which it so eminently deserves, and without which its merits cannot be duly appreciated.

### CRASES ATTICÆ.

Ἀνὴρ, crasi Attica est pro ὁ ἀνὴρ *idem*. Simili ratione scribebant Attici ἀνὴρ, ἀναξ, ἀγών, ἀνθρωπος, ἀπερος, ἀγαθός pro ὁ ἀνὴρ, ὁ ἀναξ, ὁ ἀγών, &c. Monk's Hippol. v. 1005. αὐτός sine articulo non valet *idem*; sed *ipse*, monente Porson ad Hec. v. 295.

Οὐτ' ἄρα est οὐ τοι ἄρα, diphthongo οι, quæ elidi non potest, cum brevi vocali crasin efficiente: quod persæpe fit in Atticis poetis, præsertim in τοι ἄρα et τοι ἄν. Ib. v. 443.

Πατρῴα καὶ μητρῴα πῆμαθ, ἀπαθες.

Qua ratione α in ἀπαθες produci possit, ambigit H. Stephanus — producitur autem hoc in loco τὸ ἀ propter crasin duarum vocalium brevium, α, ε, in unam longam α coalescentium, eadem prorsus ratione qua producitur τὰμα pro τὰ ἐμά, ἄκων pro ἀέκων, et alia ejusmodi plurima.

Elmsley in Œdip. Col. v. 1196.

Quoties articulus in vocalem desinit, vocabulum autem quod eum sequitur, a vocali incipit, non eliditur primâ posterioris vocis syllaba, sed cum articulo in unam syllabam per crasin coalescit. Verbi causa,

pro τοῦ ἐμοῦ, non τοῦ ἴμου, sed τοῦμοῦ scribendum est.

In nostra fabula τὰ ἔξευρηματα, τοῦ πινόντος, τὰ ἴμα, τῷ ἴμῳ, τῇ ἴμαντοῦ, scribendum erat τὰ ἔξευρήματα, τοῦ πινόντος, τὰμα, τῷμῳ, τῇμαντοῦ. Scilicet in omni duarum syllabarum crasi eliditur ῶτα prioris syllabæ. Q. et similibus in vetustioribus codicibus fieri monuit Porsonus. Eadem est ratio in τάν et τάρα, quæ pro τοι ἄν et τοι ἄρα passim leguntur. Hæc qui attente secum consideret, nemo, opinor, dubitabit, quin pro οἱ ἐμοὶ et αἱ ἐμαὶ non οἱ ἴμοι et αἱ ἴμαι, sed οὔμοι et ἀμαὶ scribendum sit.

Elmsley's Preface in Œdip. Tyr. x—xi.

In vocibus per crasin conjunctis, ut καὶσι, καὶν, καὶν (i. e. καὶ ἐν, καὶ ἄν) Iota nusquam addi oportet, nisi ubi καὶ cum diphthongo crasin efficit, ut in καῖτα pro καὶ εἶτα. Porson's Preface to Hecuba, p. 11.



Ἰνα, ὥς, ὅπως cum indicativo conjuncta.

Satis notum est particulas Ἰνα, ὥς, ὅπως, ὅρα cum indicativi temporibus præteritis aliquando conjungi. Hujus vero constructionis rationem in gratiam tironum explicabo. Quum significare vellent Græci aliquid *futurum fuisse*, si *alia quædam res contigisset*, tum conjunctiones istas præfigebant *indicativi temporibus*, prout res postularet, imperfecto, aoristis, plusquam perfecto. Et hæc sane structura ab usibus particularum ὥς, Ἰνα, &c. cum *subjunctivo* et *optativo* prorsus distinguenda est. Dixissent quidem,

Χρὴ πρόσπολον οὐ περᾶν—ἴν' ἔχωσι μήτε, κ. τ. λ.

—that they might be able neither, &c.

Dixissent etiam,

Οὐκ εἶων πρόσπολον περᾶν—ἴν' ἔχοιεν μήτε, κ. τ. λ.

—that they might be able neither, &c.

Diversa autem ratio est sententiæ,

Χρὴν πρόσπολον οὐ περᾶν—ἴν' εἶχον μήτε, κ. τ. λ.

—in which case they would be able neither, &c.

Exempla quædam apponam, quibus hæc syntaxis, Atticorum fere propria, melius percipiatur.

—————'Αλλ' εἰ τῆς ἀκουούσης ἔτ' ἦν  
Πηγῆς δι' ὧτων φραγμός, οὐκ ἂν ἐσχόμην  
Τὸ μὴ ἀποκλείσαι τοῦμον ἀθλιον δεμας,  
'Ἰν' ἢ τυφλός τε καὶ κλύων μηδέν. CEd. Tyr. 1386.

Εἰ γάρ μ' ὑπὸ γῆν, νέρθεν θ' Αἴδου  
Τοῦ νεκροδέγμονος, εἰς ἀπέραντον  
Τάρταρον ἦκεν, δεσμοῖς αἰλύτοις  
'Αγρίοις πελάσας, ὥς μήτε θεὸς  
Μήτε τίς ἄλλος τοῖσδ' ἐγεγῆθει. Prom. Vinc. 158.

Monk's Hippol. v. 643.

Notissima quidem Dawesii regula est, Mis. Crit. p. 85, *optativum* cum particulis ὥς, Ἰνα, ὅπως, ὅρα, μή, verbis non nisi *præteritæ* significationis; *subjunctivum* verbis non nisi *præsentis* vel *futura* significationis subungi. Observavit autem Porsonus ad Phœn. 68, hanc regulam non videri per omnia servasse Tragicos; conferens Hec. 1128—1133. Nonnunquam sane, licet præcedat verbum *præteriti* temporis, effectus tamen, qui petebatur, aut *præsens* est aut *futurus*; ideoque verbum *subjunctivum* postulatur. Cum igitur nondum mortuus esset Hippolytus, dixit Diana

—————ὥς ὑπ' εὐκλείας θάνη,

—that he may die with a good reputation.

Alterum ὡς—θάνοι: vertendum esset, *that he might die*, &c.

Ib. v. 1294.

Ἦν ἢ τυφλός τε καὶ κλύων μὴδέν.—

Sensus est: *Utinam aurium sensum occludere possem, ut etiam surdus essem.* Qua significatione recte dicitur Ἦν ἢ τυφλός τε. Quoties enim prior sententiæ pars non quid factum sit, sed quid fieri oportuerit, designat, particula Ἦν, ὡς, ὅπως indicativum post se adsciscunt, modo de re præsentī aut præterita sermo sit. Nam de re futura adhibetur subjunctivus aut optativus.

Elmsley in Œdip. Tyr. v. 1389.

Πρὶν cum subjunctivo omisso ἂν.

Δίκη γὰρ οὐκ ἔγεστιν ὀφθαλμοῖς βροτῶν,  
Ὅστις, πρὶν ἀνδρὸς σπλαγχνὸν ἐκμαθεῖν σαφῶς,  
Στυγεῖ δεδορκῶς —————

Sæpe enim πρὶν cum subjunctivo jungunt Tragici, omisso ἂν, quod in sermone familiari semper requiritur. Porson.—Subjunctivum non usurpant Tragici, nisi in priori membro, quod hic est ὅστις στυγεῖ δεδορκῶς, adsit negandi aut prohibendi significatio. Ita noster, v. 277.

————— Κούκ ἄπειμι πρὸς δόμους πάλιν,  
Πρὶν ἂν σε γαίης τεφρόνων ἔξω βῶμαι.

Idem de optativo statuendum est.

Ἔδοξέ μοι μὴ σῖγα, πρὶν φράσαιμὶ σοί,  
Τὸν πλοῦν ποιεῖσθαι, προστυχόντι τῶν ἰσών. Phil. 551.

Interdum abest particula negativa, sed ita tamen ut maneat sensus negativus.

Ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῖν  
Ψυχὴν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν  
Ἀρχαῖς τε καὶ νόμοισιν ἐντριεῖς φανῇ. Ant. 175.

Idem ac si dixisset οὐκ ἂν ἐκμαθοῖς. Negativam particulam in adjectivo ἀμήχανον includi vix opus est ut moneam.

—Minime autem prætermittendum est, pro subjunctivo hæud raro usurpari infinitivum, licet subjunctivus pro infinitivo nunquam, quod sciam, usurpetur. Noster, v. 92.

Οὐδὲ παύσεταί  
Χόλου, σίφ' οἶδα, πρὶν κατασῆψαί τινα.

Elmsley's Annotation. in Euripidis Medeam.



Ἄν neque cum præsenti neque perfectō indicativo conjungitur.

— Οὐ γὰρ οἶδ' ἂν εἰ πείσαιμί σε,

certum equidem habeo, veteres particulam ἂν neque cum præsenti neque perfectō indicativo conjunxisse : et olim legendum conjiciebam,

Οὐκ οἶδά γ' εἰ π. σ.

Hodie vero retinendum puto vulgatum et hic et in Medea (v. 937), et construendum, οὐ γὰρ οἶδα εἰ πείσαιμί ἂν σε, quod, utcumque durum, defendere videtur locus Aristoph. Av. 1017. ab Elmsleio in egregia ipsius annotatione in Medæ versum Mus. Crit. Tom. 11. Part I.

Monk's Alcestis, v. 48.

Imperativus aoristi post μή non solet adhiberi.

— Μηδὲ τοῖς σαντοῦ κακοῖς

Τὸ θῆλυ συνθεῖς ὥδε πᾶν μέμψη γένος.

Recte dicitur μή μεμφοῦ, μή μέμψη, non recte dicitur μή μέμψη.

Porson in Hec, v. 1165.

Οὐ μή cum futuro prohibendi significatione.

Οὐ μή φλυαρήσεις ἔχων, ὡ Ξανθία. Ran. 527.

Ratio hujus constructionis talis esse videtur. Nemo nescit οὐ μένεῖς cum interrogatione idem significare quod μένε vel μένον. Nostra etiam lingua eo sensu dicitur, *Will you not stay?* Græce vero non solum οὐ μένεῖς dicitur, sed etiam οὐ μή μένεῖς, contrario sensu. Hoc enim μή μένε vel μή μένῃς significat. Hanc quidem futuri usum nostra lingua nescit. Non enim dicere licet, *Will you not stay?* Hoc exemplo tamen facile intelligitur, qua ratione Græci, qui particulas οὐ et μή sæpe ita conjungunt, ut altera alterius vim non tollat, οὐ μή μένεῖς eodem sensu dixerint, quod οὐκ ἄπει, non abibis? Μη μένεῖν enim valet ἀπιέναι.

Simili ratione Jasonis verba,

— Οὐ μή δυσμενῆς ἔσει φίλοις; χ. τ. λ.

accipienda sunt quasi dixerit οὐκ εὐμενῆς ἔσει φίλοις. A particula negativa μή non pendent nisi tria verba δυσμενῆς ἔσει φίλοις : ab οὐ vero tota sententia, quam interrogationis nota primus terminavi. Caveant autem tirones ne Dawesium, Bruckium, aliosque secuti, οὐ μή μένεῖς cum οὐ μή μένῃς confundant. Illud μή μένε vel μή μένῃς significat, ut modo dixi, hoc οὐ μένεῖς.

Elmsley in Medeam, v. 1120—4.

*Exigit sermonis ratio ut vocula* οὐ μὴ *vel cum futuro indicativo, vel cum aoristo altero formæ subjunctivæ construantur.* Dawesius, Mis. Crit. p. 222.

Hæc ille. Mirarer equidem, si bene Græcum esset οὐ μὴ μάθης, solæcum vero οὐ μὴ διδάξης. Miror etiam Dawesium non vidisse, exemplum quod dedit primum longe diversum esse a secundo. In verbis,

Οὐ μὴ σ' περιόψομ' ἀπελθόντ'. Ran. 512.

Particula μὴ omnino πλεονάζει. In illis vero apud Medeam 1151,

Οὐ μὴ δυσμενὴς ἔσει φίλοις,

sensus non est οὐκ ἔσει, sed μὴ ἴσθι. Meam de hac quæstione sententiam sæpius exposui. Vide in primis censuræ Trim. t. vii. p. 454. Οὐ μὴ cum futuro vetantis est, cum subjunctivo vero negantis. Οὐ μὴ γράφεις igitur valet μὴ γράφε aut μὴ γράφης, οὐ μὴ γράφης vero οὐ γράφεις.

Elmsley in Œd. Col. v. 177.

Οὐ μὴ ποτε ἐπεύξονται.

Οὐ μὴ, quod sæpe observavimus, cum futuro indicativo formæ activæ vel mediæ construitur,

Ib. v. 1024.

Εἰ μὴ—ἐάν μὴ,

\*Ἐπειτ' ἐμοὶ τὰ δαῖν' ἐπηπείλησ' ἔπη,  
Εἰ μὴ φανείην πᾶν τὸ συντυχὸν πάθος.

Mr. Porson (ad Hec. 347) says of this passage: *Facillimam emendationem φανείη prætervidere Viri Docti, quam tamen adsumere potuerat e MS. Brunck. Φαναίην contra linguam et metrum est, φανοίην contra linguam.* Brunck, who first admitted φανοίην into the text, believed it to be the optative of the second aorist ἔφανον. In this acceptation, φανοίην is certainly *contra linguam*. The second aorist ἔφανον does not exist; and if it existed, its optative would be φάνοιμι. But if we agree with Burmann, as quoted by Erfurdt, in considering φανοίην as the optative of the contracted future φανῶ, it may safely be pronounced a legitimate Greek word. We prefer φανοίην to φανείη for the following reason—the difference between εἰ μὴ φανοίην, and εἰ μὴ φανείη is the same as the difference between εἰ μὴ φανῶ, and ἐάν μὴ φανῇ. Εἰ μὴ φανοίην has the same relation to εἰ μὴ φανῶ, as εἰ μὴ φανείη has to ἐάν μὴ φανῇ. Now it appears to us, that the active future is rather more proper in this place than the passive subjunctive. We would rather say,

*I will burn your house if you do not put ten pounds in a certain place, than*

*I will burn your house unless ten pounds are put in a certain place.*

Elmsley's Notes on the Ajax of Sophocles, v. 312.



Ὅπως vel ὅπως μὴ.

Plerumque quidem ὅπως vel ὅπως μὴ cum secunda personā, aliquando cum tertia construitur, rarius cum prima.

Porson ad Hec. 398.

ποῖ—ποῦ—πᾶ—πῇ γῆς—ὅπῃ γῆς.

Ποῦ quietem notat; ποῖ motum; πᾶ in utramvis partem sumitur, ut monuit Scholiastes ad Aristoph. Plutus, 447.

Porson ad Hec. 1062.

Πέμπων ὅποι γῆς πυνθάνοιθ' ἰδρυμένους.

Ὅποι γῆς P. E. Πῇ γῆς et ὅπῃ γῆς ex Atticorum scriptis prorsus ejicienda esse censeo. Apud Æsch. Prom. 566. ubi vulgo legitur ὅπῃ γῆς, ὅποι γῆς præbet cod. Mediceus. Nostro loco ὅποι accipiendum quasi esset ἐκεῖσε ὅπου, ut verbis utar Porsoni ad Hec. 1062.

Verba quorum futura sunt formæ mediæ.

Ἄ δ' ἐν δόμοις ἔδρασε, θαυμάσει κλύων.

Θαυμάσας E. Θαυμάσεις Pro. Lasc. Sed Θαυμάζω futurum habet θαυμάσομαι, non θαυμάσω. Multa sunt verba, quæ futuræ formæ mediæ, nusquam autem activæ, apud Atticos saltem adsciscunt: quod ut exemplis confirmem, verbis ἀκούω, σιγῶ, σιωπῶ, ἄδω, βοῶ, ἀμαρτάνω, θνήσκω, πίπτω, κλάω, πλέω, πνέω, futura sunt ἀκούσομαι, σιγήσομαι, σιωπήσομαι, ἄσομαι, βοήσομαι, ἀμαρτήσομαι, θανοῦμαι, πεσοῦμαι, κλαύσομαι, πλεύσομαι, πνεύσομαι. Alia hujusmodi non pauca reperies, quibus futurum formæ activæ aut nunquam aut rarissime tribuebant Attici.

Monk ad Alcest. γ. 158.

—A verbo utique ὀμνύμι formæ activæ futurum apud Atticos nullum est. Sic medio duntaxat utebantur, crasin itidem suam adhibentes ὀμοῦμαι.

Dawes' Mis. Crit. p. 578.

Formæ futurorum passive significantium.

Notandum tironibus, quatuor esse apud Græcos formas futurorum passive significantium. Exemplum rem apertam facient.

Primi igitur generis esse ponamus τιμήσομαι, στυγήσομαι, λέξομαι:

Secundi, quod Paulo post Futuri nomine distinguunt Grammatici, βεβλήσομαι, γεγεράσομαι:

Tertii, βληθήσομαι, ἀπαλλαχθήσομαι:

Quarti, quod apud Tragicos rarius est, ἀπαλλαγῆσθαι, φανήσθαι.

—Primæ formæ, cui Futuri medii titulum dederunt Grammatici, usus passivus Atticis maxime placuit. Vide Hemsterhusium ad Thom. Mag. p. 852. Exempla horum futurorum passive significantium, quæ inter Tragicorum lectionem enotavi, exscribam. Λέξομαι. Hec. 901. Alc. 323.

Iph. T. 1047. Herc. F. 852. Soph. Œd. C. 1186.

Τιμήσομαι. Frag. Eur. Erecthei, l. 54. Soph. Antig. 210. Æsch. Agam. 590.

Στερήσομαι. Eur. Electr. 310. Hipp. 1458. Soph. Elect. 1210. Antig. 890.

Κηρύξομαι. Phœn. 1646.

Ἀλώσομαι. Andr. 190. Soph. Œd. T. 576. Œd. Col. 1064. Ant. 46.

Ἐάσομαι. Iph. A. 331.

Μισήσομαι. Tr. 663. Ion. 623.

Στυγήσομαι. Soph. Œd. T. 672.

Δηλώσομαι. Soph. Œd. C. 581.

Βουλεύσομαι. Æsch. Theb. 204.

Ἐνέξομαι. Orest. 509.

Ἀρξομαι. Æsch. Pers. 591.

Διδάξομαι. Helen. 1446. Soph. Ant. 726.

Ἐπιτάξομαι. Supp. 521 (531).

Καλοῦμαι. Soph. El. 971.

Ὀνειδιῶμαι. Œd. T. 1500.

In Heracl. 335. μνημονεύεται χάρις reposuit Elmsleius. Alia quædam hujusmodi in Tragicorum reliquiis deprehendet lector. Apud ceteros Atticos frequentissima sunt. Vid. Pierson. ad Mærin. pp. 13, 367.

Monk ad Hippol. v. 1458.

Attici verborum tempora augmentum recipientia sine augmento nunquam adhibent.

In Hecuba, ut a me edita est, omissi verborum augmenti exemplum non occurrit. Locus unicus, qui huic licentiæ in hoc dramate favet, ab ipso Brunckio, acerrimo alias hujus licentiæ vindice, emendatus est. Et cum rarissima omnino sint talia exempla, quorum tria in Bacchis, corruptissima pene omnium fabula, reperiantur, plane persuasum habeo, non licuisse in Attico sermone augmentum abjicere. D.

(D) Debueram fortasse χρῆν excipere, quod non minus quam ἔχρην in scena Attica occurrit, etiam apud Comicos, quomodo, ut uno exemplo contentus sim, Hermippum Athenæi, viii, p. 344. D.

Τοὺς μὲν ἀρ' ἄλλους οἰκουρεῖν χρῆν,  
Πέμπειν δὲ Νόστιπτον ἐν ὄντα.



Quod ait Brunckius, quædam esse verba quibus solenne sit augmentum abjicere, verba ea quæ augmentum nunquam habuere, abjicere non possunt. Attici semper dicunt ἄνωγα, nunquam ἤνωγα, sed augmentum plusquam perfecto tempori reservant, CEd. C. 1598. Similis est ratio in καθεζόμεν, καθήμεν, καθεῦδον, quibus augmentum non præponunt Tragici, Comici pro arbitrio vel præponunt vel abjiciunt. Duplex aliquando augmentum admiscere ut in ἡνεσχομένη, ἀνεσχομένη, quorum utrumque Tragici familiare; sed ἡνεσχομένη, quod Sophocli, Aristophani, et Platoni obtrudere conatur Pieronus ad Mœrin. p. 176, Brunchio assentiente, mera est barbaries.

Porson. Præf. et Supp. ad Hec. pp. iii—xvi.

—In melicis autem hanc licentiam sibi permiserunt Tragici.

Χόρευσε δ' ἀμφὶ σὺν κιδάραν.

Ubi augmentum in verbo χόρευσε abjicitur. Habes in una Phœnissarum cantilena, v. 650, δῖκε. 658, τέκετο. 686, δειξεν. 693, κτίσαν. 699, κτίσαντο. Monk ad Alcest. v. 598.

#### Ionismi apud Tragicos.

Licentiæ, quam in dialectis sibi permisere Tragici, fines accurate constituere perdifficile est; Ionismos tamen quosdam adhibuisse, sed parce at raro, extra controversiam est. Dixerunt utique ξένος et ξείνος, μόνος et μούνος, γόνατα et γοῦνατα, κόρος et κοῦρος, δορί et δουρί.

Pors. Præf. ad Hec. p. xi.

ΧΟ. ὦ πολυξείνος, καὶ ἐλεύθερος.

Ionicas formas in Choris Tragicis certe adhibere licuit. Extat ἄξεινος Andr. 795. Iph. T. 218. Πολυξείνη in Hec. 75. Quin in senariis quoque nonnunquam ξείνος Tragicos usurpasse observatum est.

Monk ad Alcest. v. 854.

Ictum sive accentuum ratio a poetis Atticis servata.

Metra iambica notum est præter iambum, uti et trochaica præter trochæum, pedes recipere tribrachyn, spondeum, dactylum, et anapæstum. In ipsis iambo et trochæo, cum illum syllabæ brevi longa, hunc longæ brevis subjecta constitueret; postulabat rei musicæ necessitas ut accentuum longæ sedes determinaret. Spondeus autem, cum ex duabus longis constaret, adeoque ad ictus sedem per se plane esset indifferens, ei autem pes uterque de certis sedibus summa cum comitate cederet; haud levis profecto contumaciæ arguendus veniret, ni in versu iambico iambi, in trochaico trochæi rationem commodus vicissim ac patiens sequeretur. Tribrachys similiter pedi utrique morem gerebat. In metro utique iambico\* in secundum, in trochaico in primum

\* Idcirco particula γε (vel γε) in senario nunquam secunda pedis trisyllabi, et in trochaico versu pedis trisyllabi prima esse potest. Porson's Pref. ad Hec. p. xvi.

ictum cadere patiebatur. Dactylus denique et anapæstus in utroque metro spondei, utpote cui æqui pollerent, ingenio sese accommodabant. Haud dissimiliter in metro anapæstico, cum in ipsius anapæsti ultimam ictus necessario caderet, hujus itidem indoli spondeus, dactylus, et proceleusmaticus obtemperabant. Hinc adeo canon exsurgit:—

*In metris iambicis iambi, spondei, et anapæsti in ultimam, tribrachi et dactyli in mediam: in trochaicis pedis cujusque in primam: in anapæsticis anapæsti et spondei in ultimam, dactyli et proceleusmatici in penultimam, ictus cadit.*

Quod autem in tribrachi, dactyli et proceleusmatici penultima potius quam ultima locum habeat, nihil est ut quisquam miretur; nam in horum cujuslibet ultima nescio quid importuni atque absoni efficeret.

Iambici dimetri [Aristop. Nub. 1446—.]

Τοῦδ' ἕτερον αὖ μείζον κακόν.  
Τι δ' ἦν τὸν ἤττω γῶγ' ἐχών  
Λογὸν σὲ νίκησά λεγών,  
Τὴν μήτηρ ὡς τυπτεῖν χρεών;  
Τι δ' ἄλλο γ; ἦν τοῦτι ποιῆς.  
Οὐδέν δε κώλυσε σέαυ-  
τον ἐμβαλεῖν εἰς τὸ βαρᾶθρον  
Μετα, Σάκρατους  
Καὶ τὸν λόγον τὸν ἤττω;

Iambici trimetri [Plut. 1—.]

Ὡς ἀργαλέον πραγμ' ἐστίν, ὦ Ζεῦ καὶ Θεῖ,  
Δουλὸν γενέσθαι πάραφρονόντος δέσποτου.

[Eur. Hec. 1—.]

\*Ηκώ, νεκρῶν κευθμῶνα καὶ σκοτοῦ πύλας  
Λιπῶν, ἰν' ἀδῆς χῶρις ὤκισται θεῶν.

Iambici tetrametri catalectici [Plut. 253—.]

Ὡ πόλλα δὴ τῷ δέσποτῇ, τοῦτόν θυμὸν φαγόντες,  
Ἄνδρες φίλοι, καὶ δήμοται, καὶ τοῦ πονεῖν ἐράσται.

Trochaici dimetri [Av. 335—.]

Μάλλον εἰρήνῃν ἀγοῦσιν  
Ἡμῖν. ὥστε τὴν χυτράν τε  
Τῷ τε τρύβλιώ καθίει,  
Καὶ τὸ δόρυ χεῖρ τὸν οὐελίσκον.  
Πέριπατεῖν ἐχόντας ἡμᾶς  
Τῶν ὀπλῶν ἐντός, παρ' αὐτὴν  
Τὴν χυτράν ἀκράν δρώντας  
Ἐγγυς.



## Trochaici tetrametri catalectici [Nub. 575—.]

ὦ σοφώτατοί θεάται, δεῦρο τὸν νοῦν πρόσσεχετε.  
 Ἡ δίκημεναι γὰρ ὕμιν μεμφομέσθ' ἐνάντιον.

## Anapæstici dimetri [Equit. 496—.]

Ἄλλ' ἴθι χαιρῶν, καὶ πρᾶξειάς  
 Κατὰ νοῦν τον ἐμὸν καὶ σέ φυλαττοί  
 Ζεὺς ἀγαθαῖός καὶ νίκησάς,  
 Αὐτὶς ἐκείθεν παλιν ὡς ἡμᾶς  
 Ἐλθοῖς στεφανοῖς καταπάστος.  
 Ὑμεῖς δ' ἡμῖν πρόσσεχετε τον νοῦν  
 Τοῖς ἀναπαιστοῖς, ὦ πάντοιάς  
 Ἡδὴ μουσῆς  
 Πειράθεντές καθ' ἑαυτοὺς.

## Anapæstici tetrametri catalectici sive Aristophanei [Nub. 985—.]

Λεξῷ τοινύν την ἀρχαίαν παιδείαν ὡς διεκείτο  
 Ὅτ' ἐγὼ τα δικάια λεγῶν ἡγθούν, καὶ σῶφροσυνή νενομίστο.

Unum porro discentium in commodum libet adjicere. Caveant utique, sedulo caveant, velim, in legendis versibus senariis, ne importunam atque odiosam syllabarum distributionem imitentur, quam Galli hodierni in suis perpetuam servant; hoc est, ne pedes magis dimetiantur quam numerorum harmoniæ gratiæque consulant. Id quod in eos cadere dicendum est, qui efferre solent.

Ἡκῶ | νεκρῶν | κευθμῶ | να καὶ σκοτόν | Πυλάς,

Aut etiam per dipodia

Ἡκῶ νεκρῶν | κευθμῶνα καὶ | σκοτοῦ πυλάς.

Nempe utrovis modo cæsurae venustas et gratiæ tota perit. Hoc incommodum evitaturus aliam sibi scandendi rationem instituit Cl. Bentleius. Ipsum autem audias. “Quare ego jam ab ipsa adolescentia in omnibus iambicis “præter tetrametrum catalecticum, de quo postea dicam, aliam mihi scansionis rationem institui, per διποδιαν scilicet τροχαϊκην, hoc modo,

“Po | ëta dederit | quæ sunt adolescentium :

“primo semipede quasi subducto et absciso, versu autem in dactylum vel “creticum exennte.” Fateor equidem hanc rationem, ubi cæsura sit πενθημιμερης, satis commodum venire. In cæsura vero ἑφθιμιμερει secus se res habet. Verbis gratia, si senarium supra descriptum ita dimetiaris,

Η | κω νεκρων κευ | θμωνα και σκο | του πυλας,

ubinam obsecro est decantata cæsura virtus? Abiit, excessit, evasit. Tu vero, si me satis audies, eam legendi rationem servabis, ut per seriem iambicam ascendas, usque dum ad cæsuram, sive *πενθιμιμερῇ* seu *ἑφθιμιμερῇ* perveneris; syllabam autem, quæ cæsuram constituit, tanquam pedis præcedentis jam majoris facti partem enuncies: deinde autem per trochaicum, quam syllaba catalectica claudet, ita descendas, ut ultimus trochæus cum syllaba sequente tanquam pes unus, creticus scilicet, efferatur:

Ἠκῶ | νῆκρῶν | κεῦθμῶν ᾗ | καὶ σκό | τοῦ πῦλᾶς  
 Λιπῶν | ἰν' ᾠδῆς | χωρίς | ὦκί | σται θεῶν  
 Πόλῳδῳ | ῥός ἐκᾠδῆς | παῖς γε | γῶς τῆς | Κίσσεως.

Observabis autem in versu altero et tertio haberi etiam cæsuram *τριμιμερῇ*. Proinde si in his statim post pedem primum cæsura adauctum serium trochaicum inchoaveris, nihilo minor evadet numerorum venustas:

Λιπῶν ἰν' | ᾠδῆς | χωρίς | ὦκί | σται θεῶν  
 Πολυδώρος | ἐκᾠδῆς | παῖς γε | γῶς τῆς Κίσσεως.

Similiter perinde erit ad versus concinnitatem, si vel incisione *ἑφθιμιμερῇ* observata legeris,

Προς οἶ | κον εὐ | θυνόντας | ἐνάλι | ἄν πλατῆν,  
 vel *τριμιμερῇ*

Προς οἶκον | εὐ θυ | νόντας | ἐνάλι | ἄν πλατῆν.

Dawes' Mis. Crit. p. 343—353.

### In Anapæsticis *συναφεία*.

Nempe dimetri cujuscunque generis continuo carmine per *συναφείαν* decurrunt, usque dum ad versum catalecticum, quo omne systema claudatur, deventum sit. Hanc *συναφείαν* in anapæsticis locum habere primus docuit, non jam, uti ipse ad Hor. Carm. iii. 12, 6, asseverat Cl. Bentleius; sed Terentianus. Io utique pag. 58 [l. 9.] hæc habet:

Ἀπ' ελασσονος autem cui nomen indiderunt en nomine sic est δῶμῃδῆς: metron autem non versibus istud numero aut pedum coarctant; sed continuo carmine, quia pedes gemelli urgent brevibus tot numero jugando longas: idcirco vocari voluerunt *συναφείαν*. Anapæstica fiunt itidem per *συναφείαν*.

Dawes' Mis. Crit. pp. 55, 56.

Syllabæ in quibus concurrunt consonantes βλ, γλ, γμ, γν, δμ, δν.

Κλύουσα θρήνους, οὐκ ἂν ἐκδάλοι δάκρυ;

Primo θρήνους, deinde γλήνους conjicit Musgravius. Nihil opus. Præterea γλήνους metrum vitaret. Dawesius canonem paullo temerarius, ut solet,



statuit, nullam syllabam a poëta scenico corripi posse; in qua concurrant consonantes βλ, γλ, γμ, γν, δμ, δν. Hæc regula, plerumque vera, nonnunquam ab Æschylo, Sophocle, Aristophane, violatur, ab Euripide credo nunquam.

Porson ad Heciv. 298.

— ὦν δ' ἑκατι, παρθένω λέγειν  
Οὐ καλόν·

Attici dicunt Ἀθάνα, δαρὸς, ἑκατι, κυναγὸς, ποδαγὸς, λοχαγὸς, ξεναγὸς, ὀπαδὸς, per α, non per η: quāquam autem dicunt Ἀθάνα, non dicunt Ἀθαναία, sed Ἀθηναία.

Porson ad Orest. v. 26.

Παρθένον, ἐμὴ τε μητρὶ παρέδωκεν τρέφειν,

cur N finale in ἐπέκλωσεν, v. 12, et similibus addiderim, nemo nisi qui communi sensu plane careat, requirit. Sed erunt fortasse nonnulli, qui minus necessario hoc factum arbitraturi sint in παρέδωκεν. Rationes igitur semel exponam, nunquam posthac moniturus. Quāquam enim sæpe syllabas natura breves positione producant Tragici, longe libentius corripunt, adeo ut tria prope exempla correptarum invenias, ubi unum modo extet productarum. Sed hoc genus licentiæ, in verbis scilicet, cum compositis, qualia τέκνον, πάτρος, ceteris longe frequentius est. Rarius multo syllaba producitur in verbo composito, si in ipsam juncturam cadet, ut in πολύχρυσος Andr. 2. Eadem parsimonia in augmentis producendis utuntur, ut in ἐπέκλωσεν sup. 12. κεκλήσθαι Sophocl. Elect. 366. Rarior adhuc licentia, ubi præpositio verbo jungitur, ut in ἀπότροποι, Phœn. 595 (600). Sed ubi verbum in brevem vocalem desinit, eamque duæ consonantes excipiunt, quæ brevem manere patiuntur, vix credo exempla in dubia fidei inveniri posse, in quibus syllaba ista producatur. Quod si ea, quæ disputavi, vera sunt, planum est, in fine vocis addendam esse literam, quam addidi.

Porson ad Orest. v. 64.

De quantitate vocum ἀνία, ἀνῆρ.

Nomen ἀνία, vel ἀνῆ, plerumque penultimam producit, aliquando corripit, ut in quatuor exemplis a Ruhnkenio adductis. Verbum ἀνιδω vel ἀνιδζω, apud Epicos poëtas secundam plerumque producit, ut et in Soph. Antig. 319. Verbum ἀνιω apud Aristophanem penultimam ter corripit, semel producit Eq. 348. Semper, nisi fallor, secunda in ἀνιαρὸς ab Euripide et Aristophane corripitur, produceretur a Sophocle Antig. 316. Sed ubique tertia syllaba longa est.

Porson ad Phœn. v. 1334.

Nusquam ἀνῆρ priorem producit, nisi ubi ἀνέρος in genitivo facit. Cum vero ἀνέρος Attici nusquam in senariis, trochaicis, vel anapæsticis usurpent, priorem vocis ἀνῆρ semper corripiant necesse est.

Ibid. v. 1670.

ἡμιν, ἡμιν.

Solus e tragicis secundam in ἡμιν et ὤμιν corripit Sophocles, monente Porsono Præfat. p. xxxvii. Id in integris fabulis bis et quadragies extra melica fecit. Septies autem necessario produxit ante vocalem; CEd. Tyr. 631, CEd. Col. 826, Trach. 1273, Aj. 689, El. 255. 454. 1381. Quæ omnia emendationis egere suspicari videtur Porsonus. Ego vero casu potius quam consilio factum puto, ut tam raro ancipitem vocalem necessario produceret Noster. Nam simile quid Euripidi accidisse video. Io, ut monuit Porsonus, posteriorem horum pronominum syllabam nusquam corripit. Quod ad accentum correptæ formæ attinet, alii ἡμιν et ὤμιν, alii ἡμιν et ὤμιν scribendum arbitrantur. Hanc scripturam adhibuit Aldus in Ajace et Electræ versibus primis 357, dehinc vero ἡμιν et ὤμιν usque ad finem libri. ἡμιν et ὤμιν ubique editiores recensiones, quarum scripturam post Brunckium adoptavi.

Elmsley's Præf. ad CEdip. Tyrannus.

Ἰμέρω χρίσας, ἀφυκτον οἰστόν.

οἰστόν est dissyllabon, ut semper apud Atticos.

Porson ad Med. v. 634.

De quantitate vocum δει, λιν, ἄγαν, πέραν.

Recte hujus vocis (ἀει) penultimam communem esse statuit Piersonus ad Mærin.

Porson ad Hec. v. 1164.

Nescio cur miretur quis, quod vocalem in δει communem esse statuerim, cum idem fiat ἰώμαι, ἰατρός, λιν, et aliis.

Ibid, Præf. ad Hec. xv.

Ultima τοῦ λιν syllaba ab Atticis poetis semper producitur. Idem fieri in adverbii ἄγαν, πέραν, εὐάν, monuit Etymologus. M. v. ἄγαν.

Monk ad Hippol. v. 264.

Rarius elisio ε ante ἄν.

Nihil apud Atticos poetas rarius vocali ε ante ἄν elisa. Citius in eorum scriptis decies ἔγραψ' ἄν scripsissem repperis, quam semel scripsisset.

Elmsley ad Euripid. Medeam. v. 416.

Τοι diphthongus elidi non potest.

Elidi non potest diphthongus in τοι, sed per crasin vocalem longam efficit. Aristoph. Acharn. 161.

Ἵπποστένοι μὲν' ἄν ὁ θρανίτης λεώς.

Porson ad Med. v. 863.



Θεός—μή οὐ—ἦ οὐ—Monosyllabā.

Δεῖν ἢ γὰρ ἡ θεός, ἀλλ' ὁμῶς ἰάσιμος.

Θεός est monosyllabon, quod in cæteris casibus sæpissime fit; in nominativo et accusativo singulari, non raro. Veteres Attici hanc vocem libenter in sermone contraxisse videntur; nomina enim a θεός incipientia pronunciarunt *Θουγενίδης*, *Θουκλῆς*, *Θουκυδίδης*, *Θουφάνης*, *Θούφραστος*.

Porson ad Orest. v. 393.

“MH OT in Tragicis semper est monosyllabon,” dixerat Marklandus ad Euripidis Supplices 248. et Iph. Aul. 959, “H OT, monosyllabice, ut sæpe et semper.” “Fere,” ait Brunckius ad Euripid. Orest. 598, “addere debuisset, quia contraria exempla reperiuntur, extra suspicionem et controversiam posita, ut est illud CEd. Tyr. 993,

Ἥ ῥητόν, ἣ οὐ θεμιτόν ἄλλον εἰδέναι;”

Hæc ille, cum nihil certius, quam in exemplo isto unico, quod produxit aut producere potuit, legendum esse

Ἥ ῥητόν, ἣ οὐχὶ θεμιτόν —

Atque hoc tandem ipsi Brunckio suboluit. Postea prodit ejus editio Tragicæ; cujus in loco laudato recte ἣ οὐχὶ edidit, et in nota observat, “H OT, MH OT apud Atticos poetas semper sunt monosyllaba.”

Pors. Advers. p. 41.

Vocalis in fine Dativi singularis raro eliditur.

Καὶ παρὰ χαίτην ξανθὴν ῥίψαι

Θεσσαλὸν ὄρπακ

Ἐπίλογχον ἔχουσ' ἐν χειρὶ βέλος.

“Ὀρπακ” pessime cepit Valck. post Musgravium, quasi esset ὄρπακι, vocalis enim in fine Dativi singularis perraro eliditur (sexties tantum, si recte recordatus sum, in omnibus Tragicorum reliquiis).

Monk ad Hippol. v. 220.

Καὶ μὴν προτείνω, Γοργόν' ὡς καρατόμῳ.

Notanda elisio rara apud Atticos in fine dativi singularis. Non assentior Elmsleio ad Heracl. 693, emendenti Γοργόν' ὡς καράτομον, subaudito οὔσαν. Videas tamen ingeniosam ejus notam in Addendis, ubi alia hujus elisionis exempla corrigere tentat.

Ib. ad Alcest. v. 1137.

Γέ τε—τε γε—γε μὲν—ἀλλὰ μὴν.

Γέ τε nunquam conjungunt Attici.

Porson ad Med. 863.

Τε, vel γε nunquam secunda pedis trisyllabi syllaba esse potest.

τ γαργαχ' του ιωγρ' γαργαχ' Porson Præf. ad Hec. xv.

τ γαργαχ' του ιωγρ' γαργαχ' τ γαργαχ' του ιωγρ' γαργαχ' τ γαργαχ' του ιωγρ' γαργαχ'

Τί δὲ πλέον ; ἤλθον Ἀμφιάρεω γε πρὸς βίαν.

Instead of τί δὲ πλέον, Mr. Porson (Præf. ad Hec. p. 40) silently reads τὶ πλέον, which reading Mr. Gaisford has admitted into the text. It is certain, that in Tragic iambics, a monosyllable which is incapable of beginning a verse, as ἀν, γάρ, δέ, μὲν, τε, τις, is very rarely employed as the second syllable of a tribrach or dactyl. To the best of our knowledge, Æschylus affords no example of this license, and Sophocles only two:

Οὐδέποτε γ' οὐδ' ἦν χρῆ με πᾶν παθεῖν κακόν. Phil. 999.

Οὐδέποδ' ἐκόντα γ' ὥστε τὴν Τροίαν ἰδεῖν. Ib. 1392.

Perhaps, however, in these verses οὐδέποτε is to be considered as one word, as it is commonly represented. In the remains of Euripides, we have observed the following examples :

I. Οὐδὲ πάθος, οὐδὲ συμφορὰ θεήλατος. Or. 2.

II. Ξυνδεῖ. Τὸ γὰρ ἴσον, νόμιμον ἀνθρώποις ἔφν. Phoen. 548.

III. Εἰ γὰρ ἐπὶ τέμα, καὶ τὸ πλέον ἐμῶν κακῶν. Suppl. 368.

IV. Οὐδὲ σε φέρειν γ' ἅπασιν Ἑλλήσιν κακά. Iph. Aul. 308.

The common reading is, Οὐδὲ σε φέρειν δεῖ πᾶσιν.

V. Εἰ δέ τι κόρης σῆς θεσφάτων μέτεστί σοι. Ib. 498.

VI. Ἀλλ' οὐχ ὁμοίως ἀνὸ θεὸς τιμὴν ἔχοι. Bacch. 192.

The true reading seems to be,

Ἀλλ' οὐχ ὁμοίαν ὁ θεὸς ἀνὸ τιμὴν ἔχοι.

VII. Ὡστε διὰ τοῦτον τάγαθ' ἀνθρώπους ἔχειν. Ib. 285.

Perhaps Διὰ τοῦτον ὥστε.

VIII. Οὐδέποτ' ἐδόξασ'. Οὐδ' ἐγὼ γὰρ ἤλπισα. Elect. 580.

It may be observed, that in six of these eight verses, as well as in the verse now under consideration, the foot which we consider as licentious is the first foot of the verse.

Elmsley's Review of Markland's Supplices, v. 158.

A distinction ought to be made between the Tragic and the Comic poets. When we have a proper opportunity, we will endeavour to demonstrate that Dawes's canon is not so strictly observed by the Comic poets as is commonly imagined. With regard to the Tragic poets, their practice may be conveniently described in the following canon :

*In Tragic iambics, the second syllable of a tribrach or of a dactyl ought not to be either a monosyllable, which is incapable of beginning a verse, or the last syllable of a word.*

Elmsley's Review of Markland's Iph. in Aulis.



Οὐ μὴν ἐλίξας γ' ἀμφὶ σὸν χεῖρας γόνυ,

sæpe additur γε in eadem sententia cum ἀλλά μὴν, καὶ μὴν, οὐδὲ μὴν, οὐ μὴν, sed nunquam, nisi interposito alio verbo, ut breviter monui ad Hec. 403.

Porson ad Phœniss. v. 1638.

Οἱ μὲν γ' ἄτεκνοι, —

Οἱ μὲν γ' ἄτεκνοι edd. MSS. elisione non ferenda. Admisi οἱ μὲν γ' e Reiskii conjectura. Sed cum illæ particulæ μὲν γε rarissime a Tragicis copulentur, si quis τ' expungat, non vehementer repugnem.

Ib. ad Med. v. 1090.

Οὐκοῦν—οὐκοῦν.

Discrimen quod inter οὐκοῦν et οὐκουν statuunt grammatici, verissimum est, si, Plutarchi aut Luciani, scripta pro veræ Græcitatæ norma accipiantur. Apud veteres Atticos utraque particula semper propriam suam significationem servat. Ego ubique οὐκ οὖν scribo, adhibita, prout opus est, vel omissa interrogatione.

Elmsley ad Heracl. v. 256.

Μὰ Δία, οὐ μὰ Δία, νῆ Δία.

Post iusjurandum, qualia sunt, νῆ Δία, νῆ τὸν Δία, μὰ Δία, οὐ μὰ Δία, νῆ τὸν Ἀπόλλω, et cetera hujusmodi, nunquam segniter particula ΓΕ, nisi alio vocabulo interposito.

Aristophanes Plut. 134. 144.

Καὶ νῆ Δί', εὐχόνται γε πλουτεῖν ἄντικρυς.

Καὶ νῆ Δί' εἴ τί γ' ἐστὶ λαμπρὸν καὶ καλόν.

Porson's Adversaria, p. 33.

Πρὸς σ' ὅτι σοὶ φίλον ἐκ σέθεν ἄντομαι. CEd. Col. v. 250.

Observe syntaxin. Græcis solenne est in iuramento aliquid inter Præpositionem et Casum ejus interponere. Sic Euripides in Hippol. γ. 605.

Ναὶ πρὸς σέ [ἴμο πρὸς σε] τῆς σῆς δεξιᾶς εὐωλένου.

Atque eorum imitatione dixit Virgilius Æn. lib. iv. v. 314.

— Per ego has lacrymas, dextramque tuam, te.

Elmsley ad CEd. Col. Addenda, p. 361.

# A SKETCH OF THE PRINCIPAL USAGES OF THE MIDDLE VOICE OF THE GREEK VERB,

WHEN ITS SIGNIFICATION IS STRICTLY OBSERVED.

*Qui bene dividit, bene docet.*

The first four may be called usages of *reflexive*: the fifth the usage of *reciprocal* signification.

I. Where A does the act on himself or on what belongs to himself, *i. e.* is the object of his own action.

1. Ἀπήγγατο, he hanged himself.

2. Ὡμωξεν δ' ὁ γέρον, κεφαλὴν δ' ὄγε κόψατο, χερσίν.

Iliad x. 33.

II. Where A does the act on some other object M, relatively to himself (in the sense of the dative case put acquisitively) and not for another person, B.

1. A. Κατέστρέψατο τὸν Μῆδον.

*He made the Persian subject, or subdued him, to himself.*

A. Κατέστρεψε τὸν Μῆδον τῷ B. *res prorsus alia.*

2. To this usage belongs the following:

Κοινῇ ἀπωσάμενοι τὸν Βάρβαρον. Thucyd. l. 18, et similia.

III. Where A gets an act done for himself, or for those belonging to him by B.

1. Of Chryses it is said, λυσόμενος θυγάτρα, to get his daughter released by Agamemnon, on the payment of a ransom, that is, briefly, to ransom his daughter.

Whereas of Agamemnon it is said, Οὐδ' ἀπέλυσε θυγάτρα, sc. τῷ Χρύσῃ. He did not grant the release, he did not release her.

So too Chryses to the Greeks, Παιδα δ' ἐμὸι λύσαιτε φίλην.

To this head may be appended, διδάσσει τὸν υἱόν, to get one's son instructed. Euripides has said, with a double idiom, Medea, v. 297. παῖδας περισῶς ἐκδιδάσκεισθαι σοφούς.

2. Δανείζω, to give a loan, to lend, as A to B.

Δανείζομαι, to get a loan, to borrow, as A from B.

So too in the epigram χρήσας, having lent; χρησάμενος, having borrowed.

Ἀνέρα τις λιπόγυιον ὑπὲρ νότοις λιπαυγῆς

Ἦγε, πόδας χρήσας, ὄμματα χρησάμενος.

Again χρῆσαι, to utter a response; χρησασθαι, to seek a response, to consult an oracle.



IV. Where, in such verbs as *κόπτομαι*, *λυγέο*; *σέβομαι*, *τίλλομαι*, &c. the direct action is done by A on himself; but an accusative or other case follows of B, whom that action farther regards.

1. . . . . εἶπερ ἂν αὐτὸν

Σεύονται ταχέες τε κύνες, κ. τ. λ. *Iliad*. Γ. 25.

*Although fleet dogs stir themselves in pursuit of him.*

Διωνύσοιο τιθήνας

Σέυε . . . Ζ. 133. . . . *res prorsus alia.*

Again,

Πρώται τὸν γ' ἄλοχός τε φίλη καὶ πότνια μήτηρ  
Τίλλέσθην. Ω. 710. κ.

*Tore their hair in mourning over him.*

But *κείρομαι* is differently used. Bion has *κείράμενοι χαιτας ἐπ' Ἀδώνιδι*, not Ἀδωνιν. To this class belong *φυλάττω* and *φυλάττομαι*.

Φυλάττει τὸν παῖδα.—φυλάττασθαι τὸν Λέοντα.

And so too the following :

Ὡς εἰπὼν, οὗ παῖδος ὀρέξατο φαίδιμος Ἐκτωρ

*Stretched out his arms to receive his son.*

Thus far the reflexive uses : now the reciprocal use.

V. Where the action is reciprocal betwixt two persons or parties, and A does to B what B does to A; as in verbs of *contract*, *quarrel*, *war*, *reconciliation*, and the like :—

Ἔως ἂν διαλυσώμεθα τὸν πόλεμον. *Demosth. Philip. A.* § 6.—*Till we shall have put an end to the war in which we are engaged with Philip, by treaty mutually agreed upon.*

In a very different sense, as follows, is *διαλύσαι* used :—

Παρήγει δὲ (Ἀλκιβιάδης) καὶ τῷ Τισσαφέρνῃ μὴ ἄγαν ἐπείγεσθαι τὸν πόλεμον διαλύσαι. *Thucyd. viii.* § 46.—*To be in no hurry to put an end to the war between the two conflicting parties in Greece.*

*Remark.*—Though on some occasions the active voice is used where the middle would be proper, that is, where the act is denoted without relation to the agent, though there does exist a middle verb so to denote it, yet where the two voices exist in actual use, the middle denoting the action relatively to the agent, as in No. 11, is very seldom, if ever, in pure Attic used to denote the action when it regards another person. *Ex. gr.* Ἰσθάναι τρόπαιον may be said of an army who erect their own trophy; for it is true, as far as it goes—they do erect a trophy. But ἐστήσατο τρόπαιον cannot be said of him who erected a trophy for others, but ἔστησεν only.

*Mus. Crit. No. I.*

## CANONES DAWESIANI XI.

## I.

“Vochlam *ἀν* cum verbo *περιοίδε* conjungi vetat Græcorum Scriptorum consuetudo.” Miscell. Crit. p. ii. Ed. B. p. ii.

The particle *ἀν*, giving the idea of a contingent or conditional event, goes with the past tenses only of the indicative mood; out of which number *περιοίδε* is excluded, as being strictly what Clarke calls the present perfect tense. [Vid. ad Iliad. A. v. 37.]

1. ἔτυπτον *ἀν*—*I should have been striking.*

(Sometimes translate, *I should have stricken.*)

2. ἐτετύφε *ἀν*—*I should have done striking.*

3. ἔτυψα } *ἀν*—*I should have stricken.*  
ἔτυπόν }

The same, *mutatis mutandis*, for the past tenses of *θύσκειν*.

## II.

“Vocula *ὅσω* et similes comite *αν* non nisi cum altera forma *ελθῇ* construuntur.” [M. C. p. 79. Ed. B. p. 82.]

The passage itself from which this remark arises, may easily be found in the Anabasis of Xenophon. (Lib. I. 5. 9.) *Δηλὸς ἦν ὁ Κυρὸς σπευδὼν πᾶσαν τὴν ὁδὸν—νομίζων, ὅσω μὲν ἂν θάπτον ελθοί, τοσούτῃ ἀπαρασκευαστοτέρῳ βασιλεὶ μαχεῖσθαι. . . κ. τ. λ.*

By transposing *ἀν*, and by altering the future *μαχεῖσθαι*, which does not keep that particle's company, into *μάχεσθαι*, Dawes (with the approbation of Porson) has corrected the passage thus: *νομίζων ἂν, ὅσω μὲν θάπτον ελθοί, τ. α. β. μάχεσθαι—κ. τ. λ.*

1. The position of *ἀν*, as above, with verbs of thinking followed by an infinitive mood to which it refers, is very common in Attic Greek; and Dawes abundantly shows it from Xenophon.

2. *Ὅσω* and similar words are much used with *ἀν* and the subjunctive mood, it is true; but according to circumstances which will explain themselves, they are used with the optative, and with the indicative also sometimes.

*α. Whatever part you shall have acted towards your parents, your children also will act towards you; and with good reason.*

*Οἶός περ ἂν περὶ τοὺς γονεὺς γένη, τοιοῦτοι καὶ οἱ σαυτοῦ παῖδες περὶ σὲ γενήσονται· εὐκίτως.*

*β. Act such a part towards your parents, as you could wish your own children to act towards yourself.*

*Τοιοῦτος γίγνου περὶ τοὺς γονεῖς, οἷους ἂν εὖξαι περὶ σεαυτὸν γίγνεσθαι τοὺς σαυτοῦ παῖδας.*

*γ. There is not a man living whom he would have less thought of attacking than him.*

*Οὐκ ἔστιν, ἐφ' ὃντινα ἂν ἦττον, ἢ ἐπὶ τοῦτον, ἤλλθεν.*

Of the two passages which shall be given from Demosthenes, the first shows a syntax very common and legitimate in Attic prose; while the second exhibits two instances, the one correct, the other suspicious, at least to my apprehension of it.



Καὶ γὰρ οὗτος ἅπασιν τοῦτοις, οἷς ἂν τις μέγαν αὐτὸν ἡγήσαιο, — ἔτ' ἐπισφαιλεστέραν αὐτὴν [τὴν Μακεδονικὴν δύναμιν] κατεσκεύακεν ἑαυτῷ. Olynthiac. A. § 5.

In the same section, *The subjects of Philip*, says the orator, λοποῦνται καὶ συνεχῶς τάλαιπωροῦσιν, οὐτ' ἐπὶ τοῖς ἔργοις, οὐτ' ἐπὶ τοῖς αὐτῶν ἰδίοις εἰσπραττόμενοι διατρίβειν, οὐδ' ὅς' ἂν πρὸς ὡς, οὕτως ὅπως ἂν δύνωνται, ταῦτ' ἔχοντες διαλέσθαι, κεκλεισμένων τῶν εὐπορίων τῶν ἐν τῇ χώρᾳ διὰ τὸν πόλεμον.

Translate thus: *Nor able to dispose of such articles as they may produce, in the way they might otherwise have it in their power to do, on account of the war, &c. &c.*

And to preserve the Atticism, read — ὅπως ἂν δύναιντο.

3. It is well known, that the following construction, *suppresso ἂν*, is favoured by the Tragic writers. [R. P. ad Orest. v. 141.] Ὅπου δ' Ἀπόλλων σκαῖός ἤ, τινες σοφοί; Electr. Eurip. v. 972. But this suppression of ἂν with the optative also deserves remark.

Οὐκ ἔστιν, ὅτῳ μείζονα μοῖραν

Νείμαιμ', ἢ σοί. Prom. Vinc. vv. 299, 300.

The following passages demand a separate consideration :

Ἐν σοὶ γὰρ ἔσμεν ἄνδρα δ' ὠφελεῖν, ἀφ' ὧν

Ἐχοι τε καὶ δύναιτο, κάλλιστος πόνων. Œd. R. vv. 314, 5.

Εἰκὴ κράτιστον ζῆν, ὅπως δύναίτο τις. Ibid. v. 979.

And this, Ἄλλ' εἰ βούλει, ἔφη, ὦ πάππε, ἡδέως με θηρᾶν, ἄφες πάντας τοὺς κατ' ἐμὲ διώκειν καὶ διαγωνίζεσθαι, ὅπως ἕκαστος τὰ κράτιστα δύναιτο. *Cyropædia*.

### III.

“Præstandum in me recipio Sermonis Attici rationem postulare vel ποι τις φυγή, vel ποι τις ἀν φυγοί. Verbum utique optativum cum ποι, ποθεν, που, πως, vel qualibet alia interrogandi particula conjunctum alteram itidem ἀν comitem exigit; subjunctivum vero respuit.” [M. C. 207. Ed. B. 207.]

The meaning of Dawes will be best understood, perhaps, if we take three ways of expressing nearly the same ideas by three different moods of the verb.

α. ποῖ τρέψομαι; *whither shall I betake myself?*

β. ποῖ τράπωμαι; *whither must I betake myself?*

γ. ποῖ τις ἂν τράποιτο; *whither should one betake himself?*

[M. C. 75. 341. Ed. B. 78. 333.]

1. Under the class (β) may be placed,

Εγὼ δὲ τι ποιοῖω; Plut. *But what must I do?*

Εγὼ σιωπῶ τῷδε γ'; Ran. ubi de Euripide Æschylus,

*Must I hold my tongue for this coxcomb?*

Ὡς οἰζυρῆμος! φερε, τι σοὶ Δῶ καταφαγεῖν;

*Well, what must I give you to eat?*

Dawes's account justly exhibits the first and second verbs thus used, not as of the present indicative serving instead of the future; “sed formæ sub-

junctivæ, quæ temporis futuri vi quodammodo non raro gaudet, vel potius significatu proprio ad *iva*, sive *χη iva*, subauditum refertur."

2. Σοφῶς κελεύεις. μὴ τρέσῃς μιάσματος  
Τοῦμὸν μετασχεῖν, ἀλλ' ἐλευθέρως θάνω. Herac. 558, 559.

"Θάνω subjunctivus est, ut alibi passim. Subjunctivi primam personam pluralem eo sensu quo Anglice dicitur, *let us die*, passim occurrere nemo nescit. Rarius, nec tamen valde raro, adhibetur prima persona singularis ea significatione qua dicunt nostrates, *let me die*. In Med. 1275, verba παρέλθω δομούς sine interrogatione recte exhibent edd. pleræque." P. Elmsley Annot. in locum.

In Porson's *Medea*, the passage stands thus :

Παρέλθω δομούς; ἀρῆσαι φόνον  
Δοκεῖ μοι τέκνοις.

which would require to be translated with somewhat less force, thus : "*Shall I not enter the house?—I am resolved to save the children from murder.*"

Our obligations to Mr. Elmsley are very great already; but it is in his power to render a yet more substantial service to the interests of Greek literature, if he would condescend to adopt the following suggestion. In scattered publications, he has demonstrated, or rendered highly probable, many rules generally, if not universally observed, in the practice of Attic prosody, etymology, and syntax. For the benefit of those whom Mr. Porson called his "*tirones*," why should not Mr. Elmsley reduce into a more didactic form, and into a shade more accessible for reference and consultation, what he has so largely contributed? That press which in the year 1745 gave Dawes's *Miscellanea Critica* to the perusal of Greek scholars, would be proud to give in the year 1815 a work of similar value, but of more mature execution.

#### IV.

Και μὴν ὅποτε τι σκευαριον τοῦ δεσποτοῦ

ἤφειλου, ἐγὼ σε λανθάνειν ἐποιοῦν αἶψ. Plut. 1141.

"Poeseos Atticæ ratio istiusmodi hiatum, qualis in altero versu conspicitur, in versibus iambicis et trochaicis omnimodo vetat. Deinde ipsam orationem ὅποτε ἤφειλου.—[When you actually had stolen some one specific thing]—ἐποιοῦν αἶψ solœcam esse assevero; sermonis autem indolem postulare ὅποτε ἤφειλο. Itaque utraque re conspirante, rescribo ἤφειλοι, ἐγὼ." [M. C. 216. Ed. B. 215, 216.]

Fielding and Young thus translate the passage, fairly enough :

*Why, when you used to filch any vessel from your master, I always assisted you in concealing it [the theft].*

The nature of those circumstances which demand this usage of ὅποτε with the optative mood, if not sufficiently clear from the instance thus given, is



determined by several other instances which Dawes has produced, of ὅποτε similarly employed.

Of εἶπου also in the same usage preceding the *optative*, with the *preter-imperfect tense* (for that is the idiom) of the *indicative mood* in the other member of the sentence, Dawes has given proof quite sufficient. [M. C. 256. Ed. B. 253.]

Ἀλλῃ δὲ κἀλλῃ δωματων στρωφωμενη,  
ΕΙΠΟΥ φίλων ΒΛΕΨΕΙΕΝ οικητων δεμας,  
ΕΚΛΑΙΕΝ ἢ δυστηγος.

Sophocl. Trachin. 924.

*And wandering up and down the house, whenever she saw a favourite domestic, so oft the wretched dame would weep.*

The particle ἐπεὶ occurs in a similar construction. Καὶ οἱ μὲν ὄνοι, ἐπεὶ τις διώκει, προδραμόντες ἂν εἰστίχουσιν (πολύ γὰρ τοῦ ἵππου βάττον ἔτρεχον) καὶ πάλιν, ἐπεὶ πλησιάζει ὁ ἵππος, ταυτὰ ἐποιοῦν. Xenophon. Anabas. p. 45. ex emendatione Porsoni; quem vide ad Eur. Phœn. 412.

## V.

“Quod autem eruditissimos quosque videtur fefellisse, observare libet, Verba istius formæ, cujus est αἰσαι, nusquam vel notione optativa adhiberi, vel cum vocula κεν sive ἂν conjungi; sed temporibus præteritis significatione futura perpetuo subjici.

Ἐγὼ γὰρ ὦν μειρακιὸν ΗΠΕΙΛΗΣ’ ὅτι

Εἰς τοὺς δικαίους καὶ σοφοὺς καὶ κοσμίους

Μοῦρους ΒΑΔΙΟΙΜΗΝ.—Plut. 88.” [M. C. 103. Ed. B. 105.]

*For I when a stripling threatened that I would visit the honest and wise and respectable—and no others.*

1. If this *dictum* be true, and I have met with nothing to disprove it, all the other usages of the future optative must be struck off the roll without delay.

α. ζήσοιτε: fare ye well. “Neque enim futurum istius formæ tribuitur.” [M. C. ii. Ed. B. ii.]

β. μαλλον αν εσοιμην, “locutio est Græcis ignota. Futurum utique formæ optativæ nihilo rectius cum particula ἂν conjungitur, quam optanti tribuitur.” [M. C. iv. Ed. B. iv.]

2. The future infinitive, it has been already remarked, keeps no company with the particle ἂν. The aversion to πρὶν preceding it in what is called *government*, seems pretty much the same. Mr. Elmsley (ad Iph. Aul. v. 1459.) has justly suggested, that πρὶν σπαράξεσθαι κόμας, is a solecism. The looser usage of the aorist infinitive with ἂν or without it, affords no excuse for breaking down the narrow fence of its neighbour.

3. For the same reason, Mr. Elmsley, ad Iph. T. v. 937. appears to me justly to condemn κελυσθεῖς δράσειν as not legitimate Greek; while (ad Cœd

R. v. 272.) he does not with equal decision second the Scholiast, who in reference to *εὐχόμεαι* in v. 269, writes thus—*φθαρῆναι δεῖ γράφειν, οὐ φθερεῖσθαι*. The syntax of the line

*Ἀλλ' ὥδε προεβήκεν ελευθερίας ἀπολαυσεῖν*

is condemned by Dawes, on the very same principle. “Nec vèro futurum verbo προεβήκεν commode subjungì potest.” [M. C. iii. Ed. B. iii.]

4. In the syntax of *μέλλω*, the infinitive mood following it most usually occurs in the future tense, but not universally. The authority of Porson ad Orest. v. 929. on v. 1594. *μέλλω κτανεῖν*, has pronounced, “aoristum recte postponi verbo μέλλειν.” Mr. Elmsley ad Heraclid. v. 710. gives his sentence thus on the subject: “Ubique levi emendatione pro γράψαι restitui potest γράφειν aut γράψειν, restituendum mihi videtur.”

## VI.

“Nos primi monemus, formæ verborum optativæ, cum certis voculis, *ἵνα* puta, *ὄφρα*, et *μη*, conjunctæ cum esse usum, ut verbis de tempore non nisi præterito usurpatis subjungatur, istique adeo Latinorum tempori AMAREM respondeat; subjunctivum contra verbis non nisi præsentis vel futuræ significationis subjungì, atque alteri isti apud Romanos tempori AMEM respondere.” [M. C. 82, 3. 272. 329=85. 268. 321.]

Generally speaking, where a purpose, end, result, is denoted by the help of the particles, *ἵνα*, *ὄφρα*, *μη*, &c.

I. If both the *action* and the *purpose* of it belong entirely to time past, the *purpose* is denoted by the optative mood only.

II. If the *action* belong to time present or future, the *purpose* is denoted by the subjunctive and not otherwise.

This is remarkably well illustrated by Dawes out of Homer and Plato. In the Iliad E. 127, 8. we read,

*Ἀχλὺν δ' αὖ τοι ἀπ' ὀφθαλμῶν ἔλον, ἣ πρὶν ἔπην,  
ὈΦΡ' εὐ ΓΙΝΩΣΚΗΣ ἡμεν θεὸν ἡδὲ καὶ ἀνδρα.*

“I HAVE REMOVED the mist from thine eyes, that thou MAYST DISTINGUISH, &c.”

In the second Alcibiades of Plato, *sub finem*: ὥσπερ τῷ Διοργηδεῖ φησι τὴν Ἀθηναίαν Ὀμηρος ἀπὸ τῶν ὀφθαλμῶν ἈΦΕΛΕΙΝ τὴν ἀχλὺν,

*ὈΦΡ' εὐ ΓΙΝΩΣΚΟΙ ἡμεν θεὸν ἡδὲ καὶ ἀνδρα.*

“Homer tells us that Minerva REMOVED the mist from his eyes, that he MIGHT DISTINGUISH, &c.”

Briefly, it is right to say, *ἐπορεύθη, ἵνα μάθοι,*  
and *πορεύεται* or *πορεύσεται, ἵνα μάθῃ.*



Yet a few remarks may be useful, and even necessary, to assist the young scholar in discriminating betwixt real exceptions and such only as appear so to be: for no one mistakes the following modes of syntax as legitimate.

φυλάττετε νῦν, ὅπως μὴ οἴχοιτο.  
τότε γὰρ ἐφυλάττετε, ὅπως μὴ οἴχηται.

1. Since the Greek aorist, like the Latin preterite, is not only taken in the narrative way, as ἔγραφα, *I wrote*, but sometimes also in the use of our present perfect, *I have written*; it may in its latter usage be followed by the subjunctive. The remark is Dawes's, when speaking most exactly on the dramatic passage of Homer as varied in narration by Plato, *ubi supra*. Professor Monk, *ad Hippolyt.* v. 1294, has shown very clearly, under what circumstances this syntax is legitimate.

2. Since, in narrating past events, the Greek writers, particularly the Tragic, often employ the present in one part, with the aorist in the other part of the sentence, [*vid. R. P. ad Hecub.* v. 21.] as well as *vice versa*, we are not to wonder, if a syntax like the following be sometimes presented, with ὅστις or with ἴνα.

Phœn. 47., κηρύσσει, [*revera, ἐκήρυξεν*]  
ὅστις μάθοι. κ. τ. λ.

“He proclaimed such a reward to any one, that **SHOULD** discover the meaning of the riddle.”

3. If the verb denoting the principal act, while it is true of the present time which it directly expresses, be virtually true of the past also in its beginning and continuance, the leading verb may stand in the present tense, and yet the purpose be denoted by the optative mood. In this way, I venture, though with some timidity, to translate the following passage of the *Ranæ*, vv. 21—24.

Εἴτ' οὐχ ὕβρις ταῦτ' ἐστὶ καὶ πολλὴ τρυφή,  
Ὅτ' ἐγὼ μὲν ὦν Διόνυσος, υἱὸς Σταμίου,  
Αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὄχλῳ,  
Ἴνα μὴ ταλαιπωροῖτο, μήδ' ἄχθος φέροι;

“Is it not quite abominable, that *I* the mighty Bacchus **HAVE BEEN** trudging on foot, while *I have had* this fellow well-mounted, that he **MIGHT** feel no fatigue?”

To escape from the emendation of Brunck, and with a view to suggest an idea which may perhaps be supported ere long by better authority, I risk at all events a modest conjecture for the present.

4. In passages where either syntax would be legitimate in other respects, some peculiarity of the case determines the choice at once.

The following passage presents just such an instance.

Ἡ γὰρ νέους ἔρποντας εὐμενεῖ πέδῳ,  
 Ἀπαντα πανδοκοῦσα παιδείας ὅτλον,  
 Ἐθρέψατ', οἰκιστῆρας ἀσπιδηφόρους  
 Πιστοὺς, ὅπως γένοισθε πρὸς χρέος τόδε.

S. Theb. vv. 17—20.

There is nothing in vv. 19, 20. to condemn the reading γένησθε. "*She HATH REARED, that you may become.*" But in vv. 17, 18, the decision lies. "*She REARED you in tender and helpless infancy, that you MIGHT become one day her loyal guards.*"

When Porson, ad Phoen. v. 68, writes thus: "Deinde κραινοίεν pro κραινωσιν edidit Brunckius, ex Dawesii præcepto, Misc. Crit. p. 82. Sed hanc regulam non videntur per omnia servasse Tragicæ. Confer Hec. 1128—1133." [1120—1126.] He refers to a passage, singularly awkward, and if it be allowed to stand correctly at present, bidding more defiance to Dawes's Canon, than any other which it has yet fallen in my way to observe.

Εδεῖσα, μὴ σοι πολέμιος λειφθεῖς ὁ παῖς  
 Τροίαν ἀθροίσῃ καὶ ξυνοικίσῃ πάλιν.  
 Γινόντες δ' Ἀχαιοὶ ζῶντα Πριαμίδων τινα  
 Φρυγῶν εἰς αἶαν αὖθις αἵροιεν στόλον,  
 Κᾶπειτα Θρήκης πέδια τρίβοιεν τὰδε  
 Δεηλατοῦντες· γείτοσιν δ' εἴη κακὸν  
 Τρώων, ἐν ᾧ περ νῦν, ἀναξ, ἐκάμνομεν.

Had the irregularity lain on the other side, had he begun with the optative and from inadvertence of mind been led by other thoughts to employ the subjunctive afterwards; the knot might then have had an easy solution.

As it is, Dr. Blomfield's ingenious and perhaps just mode of settling the point in other passages, can hardly be applied to this.

"Verum fac aliquando subjunctivum de re præteritâ adhibuerint, nunquam tamen optativum de re præsentî usurparunt." Ad S. Theb. ubi supra.

III. A third syntax yet remains; which, though never, I believe, noticed by Dawes, deserves a place here.

Τί δ' ἦν' ἐμοὶ ζῆν κέρδος, ἀλλ' οὐκ ἐν τάχει  
 Ἑρρίψ' ἐμαυτὴν τῇσδ' ἀπὸ στυφλοῦ πέτρας,  
 Ὅπως πέδῳ σκήψασα, τῶν πάντων πόνων  
 Ἀπηλλάγην; κρείσσον γὰρ εἰς ἀσπᾶξ θανεῖν,  
 Ἡ τὰς ἀπάσας ἡμέρας πάσχειν κακῶς.

Prom. Vinc. vv. 773—6.

I have selected this passage, for two reasons: it readily presents its own meaning, and shows the class of construction to which it belongs. But Heath wanted to alter it, from the confusion in his mind of the rules of Latin with those of Greek syntax; and his note affords a peculiar specimen of that influence operating in such matters, which I have mentioned in the few remarks prefixed to these Canons.

"Ut constet grammatica ratio, omnino legendum ἀπαλλαγεῖν, ejecta



particula γάρ, quæ paulo post sequitur, ne redundet metrum." HEATH ad loc.

As every scholar possesses the Hippolytus [v. 643.] edited by Professor Monk, and the Œdipus Rex [v. 1389.] by Mr. Elmsley, it is unnecessary to give any particular explanation of what they have so well developed. Hermann also may be consulted with advantage, in his Annotationes, No. 446, on the Greek Idioms of Viger.

## VII.

"Exigit sermonis ratio, ut voculæ *οὐ μὴ* vel cum futuro Indicativo vel cum Aoristo altero formæ subjunctivæ construantur." [M. C. 222=221.]

"Legitime construitur vocula *ὅπως*, altera *μὴ* vel comite vel absente, cum Aoristo secundo formæ vel activæ vel mediæ, uti et cum aoristo primo passivæ." [M. C. 228, 29, 30=227, 28.]

"Vocula *οὐ* cum verbo subjunctivæ formæ conjuncta alteram itidem *μὴ* comitem postulat." [M. C. 340=331.]

According to Dawes then, the following forms of Syntax, for instance, are correct.

1. ΟΤ ΜΗ δυσμενῆς ἔσῃ φίλοις.
2. ΑΛΛ' ΟΥΠΟΤ' ἐξ ἐμοῦγε ΜΗ ΜΑΘΗΣ τοδε.
3. Δεδοιχ' ΟΠΩΣ ΜΗ φευξαίμαι κακοδαίμονος.
4. [σκεπτέον, ὅπως τοῦτο μάθῃ.]
5. [σκεπτέον, ὅπως μὴ αἰσθωνται ταῦτα.]
6. [οὐλαῶσαι, ὅπως μὴ τυφθῇς.]

And the following forms amongst others are not legitimate :—

7. Οὐ μὴ ληΐσῃς. Read, Οὐ μὴ ΛΗΡΗΣΕΙΣ.
8. Ὅπως δὲ τοῦτο μὴ διδάξῃς μηδὲνα. Read, ὅπως μὴ διδάξεις.
9. Αλλ' οὐτι μ' ἐκφυγῇτε λαιψήρω ποδί. [Hecub. 1038=1030.] Read, Αλλ' οὐτι ΜΗΚΨΥΓΗΤΕ. "Dawesius sagaciter, licet minus recte." R. P. With the great critic himself, therefore, read 'Αλλ' οὐτι μὴ φύγητε λαιψήρω ποδί.

A. Under the head of No. 8, which is a case of elliptic construction, may commodiously be classed a most ingenious recovery of error, and a most happy defence of the true but suspected lection.

Reiske, offended at the awkwardness which nobody can deny, of Hecuba, v. 402, corrected the verse as follows :

ὁμοία, κισσὸς δρυὸς ὅπως, τῇσδ' ἔξομαι.

And Porson, in his first edition of the Hecuba, adopted the correction, with this remark—

"ὁμοία emendatio est Reiskii pro ὁποῖα, quod habent Aldus et MSS."

In his second edition, he restores the genuine reading,

ὁποῖα κισσὸς δρυὸς, ὅπως τῇσδ' ἔξομαι.

*As the ivy clings to the oak, let me cling to my daughter here.* The jingle of the Greek, which one wonders did not offend the nice ear of Euripides, disappears in the English translation.

Porson's note enlarged shall be given at full length.

“ομοία emendatio est Reiskii pro ὅποια, quod habent Aldus et MSS. a Brunckio et Beckio recepta. Pro ὅπως B. οὔτως. Sed re perpensa, huic emendationi diffidere cœpi, et vulgatum defendi posse hodie censeo. Plurimumque quidem ὅπως vel ὅπως μὴ cum secunda persona, aliquando cum tertia construitur, rarius cum prima. Aristophanes Eccles. 296. Ὅπως δὲ τὸ σύμβολον λαβόντες ἔπειτα πλη-σίοι καθεδούμεθα. Plene dixit post paullo, Ὅρα δ' ὅπως ὠθήσομαι τοῦσδε τοὺς ἐξ ἄστεος. Antiphanes Athenæi III. p. 123. B. Ὅπως ὕδωρ ἔψοντα μηδὲν ὄψομαι. Retinenda etiam videtur vulgata Troad. 147. lectio, frustra a Musgravio sollicitata. Μάτρη δ' ὡς τις πτανοῖς κλαγγὰν Ὀρνισιν, ὅπως ἐξἄρξω γὼ Μολπὰν.”

The curious reader will do well to compare this note with the remark of Mr. Elmsley ad Acharn. 930. *Sub judice lis est.*

B. That οὐ does not precede a verb of the subjunctive mood unless accompanied by μὴ, is true enough as an Attic Canon. In the Ionic Greek of Homer, the other Syntax is perfectly right.

Iliad. A. 262. Οὐ γὰρ πω τοίους ἴδον ἄνθρωπος, οὔδε ἴδωμαι. And I only mention this now, to avoid the appearance which one might otherwise incur of appealing to Homer as an authority for Attic Syntax. Innumerable modes of speech, cultivated by the Poets, and even familiar to the Prose writers of Athens are drawn from Homer, the vast ocean of Grecian literature. But inasmuch as a great deal of the original diction of Homer had become obsolete in the age of Pericles, and a great deal of recent varnish was afterwards put on by the Scholars of Alexandria, let it be understood, that we borrow illustration from Homer only where he was copied or followed by the Attic Writers; while against their demonstrated practice—in the present discussion—he affords no authority at all. [Iliad. φ. 195, &c.]

C. A very ingenious hint is started and ably defended by Mr. Elmsley in his Criticism on Gaisford's edition of Markland's Euripides [Quart. Review, June, 1812, pp. 453, 4.] ad Supp. v. 1066; that “when οὐ μὴ is prefixed to the future, a note of interrogation ought to be added.” And Mr. Monk, approving the idea, edits the *Hippolytus* accordingly. Vid. vv. 213, 602.

On the particles οὐκ οὐν a similar hint is advanced by Mr. Elmsley, ad CEd. R. v. 342, and pursued ad Heraclid. v. 256.

## VIII.

“Nec verbum activum μεθιμι cum Genitivo, nec medium μεθιεμαι cum Accusativo recte conjungitur,” sed vice versa. [M. C. 238 = 236.] Vid. et R. P. ad Med. v. 734.

This one instance, acutely observed, belongs to that nice analogy by which several other verbs in their active and middle uses are always distinguished. In the translation which I shall venture to give, let not the fastidious reader find cause of displeasure. Where the analysis of language descends to its last stage, the words by which the attempt is made to develope it, if they do trip a little, may expect to be forgiven.



1. μεθίημι σέ.—μεθίεμαι σοῦ.
2. ἀφίημι σέ.—ἀφίεμαι σοῦ.
3. ἔλαβον δέ.—ἐλαβόμην σοῦ.
4. σῖ'γα δ' ἔχομεν στόμα.—βρετέων ἔχεσθαι.
5. βροχούς ἀπτειν.—ἀψει πέπλων.
6. ὤρεξε τὴν κύλικα.—οὐ παιδὸς ὀρέξατο.

- 1, 2. *I quit, or part—myself from you.*
3. *I caught—myself at you.*
4. *To hold—ourselves by the statues.*
5. *You will fasten—yourself on my robes.*
6. *He stretched—himself for his Son.*

In translating, at once exactly, and with variety if it be not distinction, lies the difficulty; otherwise the task would be easy enough. A Scholar understands the whole without any help of translation.

πολλοὶ γὰρ τὸν ἄνθρωπον ἀνὴρα καλεῖται ὁμοῦ καὶ τὸν θεόν. IX.

“Si mulier de se loquens pluralem adhibet numerum genus etiam adhibet masculinum;

“Si masculinum adhibet genus, numerum etiam adhibet pluralem. R. P. ad Hec. 515.” [M. C. 317 = 310.]

In Porson's Letter to Dalzel, Mus. Crit. p. 335, it is said, “There is a stronger exception against Dawes's rule in Hipp. 1120. [Ed. Monk. 1107.] than can be brought, I believe, from any other quarter.”

Whoever will take the trouble of turning to the passage itself and the note upon it in Mr. Monk's edition, will find that it is all a mere inadvertence of the Poet, who either mistook himself at the moment for the Choryphæa, or hastily transferred from his *loci communes* a fine train of reflection, without considering in whose character it must be uttered.

Read that charming Scholium in the Medea, Σκαιούς δὲ λέγων—vv. 192—206, or that, Δεινὰ τυράννων—119—130: and say, who but Euripides could have given sentiments so beautiful, so just, so profound, to the person of an illiterate nurse?

## X.

“Loci istius [Iliad.] Z. 479.

Καὶ ποτὲ τις εἶποι ‘πατὴρ δ’ ὄγε πολλὸν ἀμεινων’  
 Ἐκ πολέμου ἀνιόντα—

“fefellit omnes, quantum sciam, syntaxis. Nempe interpretantur ac si verbum *ιδὼν* vel simile non incommode subaudiri posset: quo referretur accusativus *ανιόντα*: *et olim quis dicit ‘patre vero hic multo est fortior ex pugna redeuntem conspicatus. Frustra. Nam plena atque integra est oratio, ista autem constructio: Καὶ ποτὲ τις ἐκ πολέμου ἀνιόντα εἶποι—et olim quis de eo ex pugna redeunte] vel reverso] dicat.’—Adjiciam et illud Aristoph. Nub. 1147.*

Και μοι ΤΟΝ ΤΙΟΝ, εἰ μεμαθήκε τον λόγον  
ἐκείνον Εἰφ, ὃν ἀρτίως εἰσχηγάγες.

*Et mihi de filio dic, utrum didiceret.*—Quem ad locum *viſum* esse accusativum more Atticorum pro nominativo positum frustra monet Cl. Kusterus." [M. C. 147, 8 = 149.]

1. This remark on what for distinction's sake should be called the *Accusativus de quo*, has a range of great usefulness, especially in the Attic Poets. The following in Homer, Iliad Z. 239. is rather unique:  
The wives and daughters of the Trojan soldiers crowded about Hector:—

Εἰρόμεναι παῖδας τε, κασιγνήτους τε, ἑτας τε,  
καὶ πόσιος. "h. e. περὶ παίδων." Heyne.

The Attics generally use the *Accusativus de quo*, with what is technically called an *indefinite sentence* after it, as in the passage quoted above from Aristophanes.

2. But another Syntax less noticed, may commodiously be mentioned here, the *Accusativus rei vel facti*, where the governing verb would otherwise require the genitive case.

Μεῖζόν τι χρήξεις, παῖδας ἢ σεσωσμένους; Phœn. 1226.

— εἰάν θνήσκοντας ἢ τετραμμένους

Πύθηςθε—S. Theb. 228, 9.

*Do you desire a greater blessing, than that your Sons should be alive?—If you hear that any of ours are dying or wounded.* Perhaps it may add some illustration to a matter not commonly remarked, if I refer to a correspondent class of expressions in the Latin language.

Spretæque injuria formæ. Æn. i.

Ob iram interfecti ab eo domini. Livy, xxi. § 2.

Injuria τοῦ formam spretam fuisse.

Iram ἐνεκα τοῦ interfectum fuisse ab eo dominum.

That is, not *injuria formæ*, not *iram domini*; which words taken alone would convey ideas very different from those intended by Virgil and Livy.

3. Nor has it been duly noticed, that the neuter pronouns in Greek are favourable to a government in the *Accusative case*, where the masculine or feminine would require the Genitive.

μεῖζόν τι χρήξεις; affords an instance immediately of what I wish to suggest; the intelligent reader will need no farther explanation.

## XI.

Φησιν δ' εἶναι πολλων αγαθων αξιος ὑμιν ὁ ποιητης.

"Locutio ista αγαθων αξιος ὑμιν quo valeat, exponat velim qui intelligere sibi videtur. Interim vero contemplare, si vacat, quid inter eam et veram (ni



male auguror) Aristophanis manum intersit: *Φησιν δ' εἶναι πολλῶν αγαθῶν ΑΙΤΙΟΣ ὑμῖν ὁ ποιητής.*" [M. C. 257 = 254.] And he goes on to defend his emendation by what is plausible enough in the context of the passage, and by showing that such a Syntax of *αἴτιος* is familiar to Aristophanes.

1. A very useful article might be formed under the name of *Errores Dawesiani*. I could not say of Dawes, what some one pointedly said of our great Aristarchus, but too bitterly against the "learned Theban" of Emmanuel,—“One may learn more from Bentley when he is wrong, than from Barnes when he is right.” And yet beyond a doubt, the detection of ingenious error in clever men affords instruction as well as amusement, if properly considered. The quick may learn modesty, and the slow may derive encouragement, from the very same lesson.

*Ἡμῖν δ' Ἀχιλλεὺς ἄξιος τιμῆς, γύναι.  
Θανὼν ὑπὲρ γῆς Ἑλλάδος κάλλιπ' ἀνὴρ.* Hecub. 313.

“*Verte, Dignus Achilles, qui a nobis honorem accipiat.*” Vide R. P. ad locum: et Elmsleium ad Acharn. 633.

——— ἄροισθε  
*κῦδος τοῖσδε πολίταις.* S. Theb. 304, 5.

Such is the happy and certain emendation of Dr. Blomfield, who thus supports it: “Constructio verbi *ἄροισθε*, quæ e rarioribus est, scribas fefellit. Æschylus Homerum pro more respicit. Iliad. Δ. 94.

——— Τλαίης κεν Μενελάω επιπρόεμεν ταχὺν ἰόν;  
Πᾶσι δὲ κὲ Τρῶεσσι χάριν καὶ κῦδος ἄροιο.”

A similar passage occurs in the Iliad, I. 303. vid. Heyn. in loc.

2. For the benefit of those young scholars to whom this Syntax may perhaps seem strange, I shall collect instances in number and variety sufficient to render it at once familiar and clear.

1. *ὡς ἄξιός εἰη θανάτῳ τῇ πόλει.* Xenoph. Mem. ad init.
2. *ἔργῳ μὲν ἡμῖν οἷδ' ἔχουσι τὰ προσήκοντα σφίσιν αὐτοῖς.* Funeral Oration of Plato, ad init.
3. *Τρῶσιν δ' αὖ μετόπισθε γερῶσιν ὄρεον ἔλωμαι.* Iliad. X. 119.
4. *Δέξατό οἱ σκήπτρον πατρῶιον ἄφθιτον αἰεὶ.* Ibid. B. 186.
5. *Πόσῳ πρίωμαι σοι τὰ χοιρίδια; λίγε.* Acharn. 812.
6. *Ὀνήσομαι σοι.* Ibid. 815.
7. *Κλῦθί μοι, Αἰγιόχοιο Διὸς τέκος, ἀτρυγῶνῃ.* Iliad, E. 115.
8. *Χαῖρέ μοι, ὦ Πάτροκλε, καὶ εἰν' Αἶδα δόμοισι.* Ibid. Ψ. 179.
9. *ὦ Πελίου θύγατερ,  
Χαίρουσά μοι ἐν Αἶδα δόμοισι  
Τὸν ἀνάδιν υἱὸν οἰκετεύεις.* Alcest. 437—9.

I would translate the last two passages thus : *Take my blessing, and farewell.* In the other instances, the proper rendering will be, *at me, of me, at my hands.*

It is a mode of speaking, to which the old English and the modern Scottish afford parallels in plenty.

1. Shall we receive good at the hand of God, and shall we not receive evil? Job ii. 10.

2. Ask at Moses and the Prophets. Logan, Sermons.

3. Blithe would I battle, for the right  
To ask one question at the sprite. Walter Scott, Marmion.

Before concluding, let me be allowed to suggest, that from what has been stated above, Brunck's translation of the passage in the Electra of Sophocles may derive some colour and countenance of support. I am inclined to adopt it as right.

Τὴν γὰρ ποτ' ἂν, ὦ φίλῃα γενέθλα,  
πρόσφορον ἀκούσαιμ' ἔπος,  
τίνι φρογῶντι καίρι;

A Quo enim unquam, cara progenies, audire possim aliquod conveniens mihi?  
Mus. Crit. No. 4.



## DIALECTUS ATTICA\*.

### ORTHOEPEIA.

#### CONSONÆ.

##### B

pro γ; ut βλῆχωνιάς Aristoph. Pac. 711.

B medio excidit in voce βόλιτον Aristoph. Eq. 755. Acharn. 1025. pro βόλειτον.

##### Δ

δ et θ se alternant in verbo τένδω. Τένθω Schol. Aristoph. Pac. 1120.

##### Z

ζ aufertur; πρίω Aristoph. Ran. 958. pro πρίζω.

##### K

pro γ; κναφεύω Aristoph. Plut. 166.

Pro χ; ῥέγκω Aristoph. Nub. 5. et 11. Æschyl. Eum. v. 53. pro ῥέγκω.

κ demitur voci σάκκος, τον σάκον Aristoph. Acharn. 822. σάκους Id. Lysistr. 1213.

##### Λ

pro ν; πλεύμων Aristoph. Pac. 1069. Æsch. Choeph. v. 637. pro πνεύμων.

##### P

pro λ; κρίσανος Aristoph. Acharn. 86. pro κλίσανος κριβανίτης Id. 87.

P injicitur voci φλαῦρος Aristoph. Lysistr. 1040. Sophoc. Œd. C. v. 408 pro φαῦλος Aristoph. Eccles. 613. 622. etc.

##### T

pro θ; κολοκύντη Aristoph. Nub. 326. pro κολοκυνθα.

Pro σ; τεύτλοισι Aristoph. Pac. 1014. pro σεῦτλον. ἀνατετυρβακῶς Aristoph. Eq. 311. pro σύρση a σύρειν.

ττ pro σσ; γλάττα Aristoph. Av. 1702. Θετταλία Id. Plut. 521. μέλιττα Id. Vesp. 507.

\* The following pages are extracts from Sturzius's edition of Maittaire "De Dialectis," but only those examples which occur in dramatic writers are noticed.

pro  $\sigma$ ;  $\phi\lambda\tilde{\alpha}\nu$  Aristoph. Plut. 694. 718. 784. Pac. 1304. Nub. 1379.

Pro  $\pi$ ;  $\sigma\phi\omicron\nu\delta\acute{\upsilon}\lambda\omicron\varsigma$  Eurip. Phœniss. v. 1422.

$\phi$  per aphæresin demitur verbo  $\phi\eta\mu\acute{\iota}$  ut  $\eta\mu\acute{\iota}$  Aristoph. Nub. 1143.  $\gamma\eta$  Id. Eq. 631.  $\eta$  Id. Vesp. 791.

## VOCALES

### H

pro  $\alpha$ ;  $\alpha\tilde{\iota}\theta\eta$  Aristoph. Av. 779.

### I

tollitur;  $\acute{\epsilon}\lambda\acute{\alpha}\alpha$  Aristoph. Ran. 1019. pro  $\acute{\epsilon}\lambda\alpha\lambda\alpha$ . Πειραιεύς Aristoph. Pac. 144. 164. pro Πειραιεύς: verbum ποιέω sine i, frequenter usurpat Aristophanes;  $\pi\acute{\omega}$ ,  $\pi\acute{\omicron}\epsilon\iota\varsigma$  Ran. 530.  $\pi\acute{\omicron}\epsilon\iota$  Eq. 213.  $\pi\acute{\omicron}\acute{\upsilon}\sigma\iota$  Thesm. 389.  $\pi\epsilon\pi\acute{\omicron}\eta\kappa\alpha$  ib. 771.  $\pi\acute{\omicron}\epsilon\iota\eta$  ib. 1071.

### O

pro  $\alpha$ ;  $\acute{\alpha}\lambda\omicron\kappa\alpha$  Eurip. Phœn. v. 18.  $\acute{\alpha}\lambda\omicron\kappa\iota$  Aristoph. Av. 235.  $\acute{\alpha}\lambda\omicron\kappa\acute{\iota}\zeta\epsilon\iota\eta$  Id. Vesp. 846. pro  $\alpha\tilde{\iota}\lambda\alpha\kappa\alpha$ ,  $\alpha\tilde{\iota}\lambda\alpha\kappa\iota$ ,  $\alpha\tilde{\iota}\lambda\alpha\kappa\acute{\iota}\zeta\epsilon\iota\eta$ .

O perit in verbo  $\phi\omicron\rho\acute{\epsilon}\omega$ ;  $\acute{\epsilon}\kappa\phi\omicron\rho\acute{\eta}\sigma\epsilon\tau\epsilon$  Aristoph. Vesp. 156.  $\acute{\epsilon}\xi\epsilon\phi\omicron\rho\acute{\epsilon}\iota\omicron\mu\epsilon\eta$  Id. ib. 125.  $\epsilon\iota\sigma\phi\omicron\rho\acute{\eta}\sigma\omicron\mu\epsilon\eta$  Id. ib. 887.  $\delta\iota\alpha\phi\omicron\rho\acute{\eta}\sigma\epsilon\tau\epsilon$  Id. Av. 193.

### T

perditur in verbo  $\acute{\alpha}\nu\theta\omega$ ;  $\acute{\alpha}\nu\omicron\tau\omicron\varsigma$  Aristoph. Vesp. 368.

## DIPHTHONGI.

Proprie  $\alpha\iota$ ,  $\epsilon\iota$ ,  $\omicron\iota$ , et  $\alpha\tilde{\iota}$ , in  $\alpha$ ,  $\eta$ ,  $\omega$  mutantur.  $\kappa\alpha\omicron\mu\alpha\iota$  Aristoph. Lys. 9.  $\kappa\alpha\omicron\mu\epsilon\eta\omicron\iota$  Id. Pac. 839.  $\kappa\lambda\acute{\epsilon}\zeta\epsilon\iota\eta$  Aristoph. Plut. 612.  $\delta\pi\omicron\kappa\lambda\acute{\alpha}\omicron\eta\omicron\tau\alpha\iota$  Id. Vesp. 562.

$\Nu\eta\tilde{\eta}\delta\omicron\varsigma$  Eurip. Iph. Aul. v. 626.  $\kappa\lambda\tilde{\eta}\delta\alpha\varsigma$  Id. Troad. v. 493.  $\mathcal{A}\epsilon\sigma\chi$ . Eum. v. 830.  $\kappa\lambda\eta\delta\omicron\nu\chi\acute{\omicron}\mu\epsilon\eta\omicron\iota$  Eurip. Herc. Fur. v. 1283.  $\acute{\epsilon}\kappa\lambda\eta\epsilon$  Id. Rhes. v. 303.  $\acute{\epsilon}\lambda\tilde{\eta}\sigma\alpha\tau\omicron$  Eurip. Troad. v. 866.  $\lambda\epsilon\lambda\eta\sigma\mu\epsilon\eta\eta$  Id. Med. v. 256.  $\delta\iota\tilde{\eta}\xi\epsilon$  Id. Iph. Aul. v. 426.  $\tilde{\eta}\sigma\sigma\iota\eta$   $\mathcal{A}\epsilon\sigma\chi$ . Prom. v. 677.  $\kappa\lambda\tilde{\eta}\sigma\omicron\eta$  Aristoph. Av. 906. 951.  $\delta\eta\omicron\upsilon\tau\epsilon$  Id. Lys. 1148.  $\kappa\lambda\tilde{\eta}\theta\epsilon\alpha$  Id. Vesp. 1475.

$\kappa\lambda\omega\delta\varsigma$  Aristoph. Vesp. 892.  $\kappa\lambda\omega\tilde{\omega}$  Eurip. Cycl. v. 234.  $\tilde{\eta}\rho\omega\tilde{\nu}\alpha\iota$  Aristoph. Nub. 314.

[Imprimis huc pertinent verba, quorum penultima habet  $\alpha\iota$ . Hæc enim diphthongus in aoristo primo mutatur in  $\eta$ : ut  $\acute{\epsilon}\theta\acute{\epsilon}\rho\mu\eta\eta\epsilon$  Eurip. Alcest. v. 758.  $\sigma\eta\mu\tilde{\eta}\nu\alpha\iota$   $\mathcal{A}\epsilon\sigma\chi$ . Pers. v. 479.  $\sigma\eta\mu\tilde{\eta}\nu\eta\eta$  Id. Prom. v. 619.  $\tau\acute{\epsilon}\kappa\mu\eta\tilde{\eta}\rho\omicron\eta$  Id. v. 605.]

## PROSODIA.

### SPIRITUS.

Spiritus apud veteres Atticos solebat mediis etiam vocibus appingi; Athen. l. 9. c. 12. p. 397. E.  $\tau\acute{\alpha}\omega\varsigma$  δὲ λέγουσιν Ἀθηναῖοι, ὥς  $\phi\eta\sigma\iota$  Τρύφων, τὴν



τελευταίαν συλλαβὴν περισπῶντες καὶ δασύνοντες : et in vocibus νεῶς, Τυνδάρεω̃ς, etc.

Apostrophus initialis.

Creberrimo in usu est apud dramaticos auctores ; ejus exempla ex Aristophane, Æschylo, Sophocle, et Euripide afferentur.

Eliditur vocalis A

post α ; ut τὰ γὰρ Aristoph. p. 513. ἄν Id. Nub. 89.

Post η ; ut μὴ ἄλλην Aristoph. Thesm. 483. (ubi Kuster. μὴ ἄλλην) μὴ πολεῖ-  
πεσθαι Eurip. Med. v. 35. Soph. Elect. v. 1172.

Post ω ; ut ὦ ναξ Aristoph. Plut. 748. (Kuster. ὦ ἀναξ) Soph. Aj. v. 511.  
ὦ νθεωπε Aristoph. Nub. 644. Soph. Aj. v. 1176. ὦ δελφίδιον  
Aristoph. Ran. 60. ὦ γὰρ Id. Vesp. 1144. κάτω νέβαλεν Aristoph.  
Ran. 1079.

Post ου ; ut μακροῦ ποταύσω Eurip. Supp. v. 638.

Post η ; ut τύχη γὰρ Aristoph. Av. 435. τῇ γὰρ Nub. 61.

Post αι ; ut αἶν Soph. Œd. Tyr. v. 1255. αἶ γὰρ Eurip. Ion. v. 399.

Post οι ; ut οἱ γὰρ Soph. Philoct. v. 886. Eurip. Iph. Aul. v. 977.

Eliditur vocalis E

post α ; ut ὦρα στί Aristoph. Acharn. 392. ἔδοξα μαντῶ Id. Vesp. 1257.  
μελέα γῶ Eurip. Supp. v. 273. ἄ ξήγκουσε Soph. Philoct. v. 382.

Post η ; ut μὴ λθοι Aristoph. Pac. 266. μὴ νδίκον Soph. Œd. Tyr. v. 700.  
μὴ λθῆς Æsch. Sept. Theb. v. 720. μὴ ἔλαιοθῆναι Id. ibid. v. 15.  
μὴ πέμψεν Eurip. Supp. v. 457. αὐτῇ πικαθῆσθαι Aristoph. Eq.  
1090. ἡ νιαυτῶ Id. Ran. 18. μὴ μένης Vesp. 522. ἡ πῖτριπτος  
Plut. 619. ἡ ὑγένεια Eurip. Phoen. v. 417. μὴ χεῖν ibid. v. 418.  
μὴ χῆ Aristoph. Vesp. 1116. τιμῇ στί ibid. v. 518.

Post ι ; ut περὶ μοῦ Aristoph. Thesm. 89.

Post ο ; ut ὁ νδύεται Aristoph. Eccles. 332. ὁ ἔερῶ Soph. Œd. Tyr. v. 956.  
αὐτὸ γῶ Eurip. Ion. v. 1009.

Post ω ; ut ζητῶ ἔαπατᾶν Aristoph. Nub. 546. κάτω στίν Soph. Antig. v. 526.  
ἀποκτενῶ γῶ Eurip. Iph. Aul. v. 396. μηδέπω ν Æsch. Prom.  
v. 740. ὦ φήμερε Aristoph. Nub. 223. ἐγῶ λεγον Id. Acharn. 41.  
ἐγω ν Id. Vesp. 755.

Post αι ; ut ἄχθμαι γῶ Aristoph. Acharn. 62. πάλαι χοῖν Eurip. Rhes.  
v. 396. καὶ μάτευες Soph. Œd. Tyr. v. 1071.

Post οι ; ut μέντοι γῶ Aristoph. Ran. 1002. οἱ πιχώρι Id. ib. 464. οἱ γῶ  
Soph. Electr. v. 676. οἱ μοῖ Nub. 210. καίτοι στίν Vesp. 597.

Post ου ; ut τοῦ μοῦ Aristoph. Vesp. 272. Soph. Aj. v. 536. ποῦ στίν et  
ὅπου στίν Aristoph. Nub. 214. τύμβου πῖ Eurip. Helen. v. 848.

Post η ; ut τῇ μῇ Aristoph. Av. 816. Soph. Œd. Col. v. 1404. Eurip. Iph.  
Aul. v. 1469. Æsch. Eumen. v. 449.

Post ω ; ut τῶ μοῦ Eurip. Helen. v. 977.

## Eliditur vocalis O

post α; ut τὰ ῥνεα Aristoph. Av. 105 (Kuster. τὰ ὄρνεα).

Post η; ut μὴ ὄρεσθε Æsch. Prom. v. 271.

Post ω; ut τῷ ὀθαλμῷ Aristoph. Nub. 410. ὦ ῥνιθες Id. Av. 1118.

Post ου; ut τοῦ βολοῦ Aristoph. Eq. 646.

Post φ; ut τῷ χλω Aristoph. Acharn. 256.

## Eliduntur Vocales Præpositivæ in Diphthongis.

## E in diphthongo eu

post η; ut μὴ ὄρω Aristoph. Ran. 170. ἡ ὑσέβεια Eurip. Iph. Taur. v. 1202.

ἡ ὑγένειαν Id. Elect. v. 1097.

Post ω; ut ὦ ὑριπίδη Aristoph. Thesm. 4.

## O in diphthongo oi

post ω; ut ὦ ἰζυρὲ Aristoph. Nub. 655. (Kuster. ὦ οἰζυρὲ.)

## Eliditur diphthongus oi

in ὦ ἰζυρὲ Aristoph. Vesp. 1495. it. in. οἶμ' ὡς Id. Plut. 900.

Occurrunt plures voces per synalæpham junctæ; ut μ' ὦ ἄνθρωπ' ἰκετεύω Aristoph. Ran. 311. ἡ φ' ὑμῖν Id. Lys. 580. (Kuster. ἡ φίλος ὑμῖν) ἀξιῶ γὰρ αὐτὸν Id. Eq. 182. τῷ ὀθαλμῷ ἁποπῆς Id. Av. 342. δὴ ὄξα αὐτῷ Id. Vesp. 1257. ἡ μὴ ὑμπερία Id. Eccles. 115. οὐ γὰρ πιλελήσμεν Vesp. 603.

## Eliditur nonnunquam vocalis E post consonam: e. g.

Post ν; ut ἔδιν γὰρ Aristoph. Av. 511. μὴν ἄχνης Id. Vesp. 614. μὴν ἄνυχης Eurip. Herc. Fur. v. 203.

Post κ; ut οὐκ γὰρ λέγον Aristoph. Lys. 240.

Mira est Synalæpha in κρέ' ἔ Aristoph. Thesm. 585. (ubi Kuster. κρέα ἔξ.)

Articulus subjunctivus α̂ eliditur ante particulam α̂ν in Sophocle; α̂ν ἡδόμεθα Aj. v. 1106. (Sic Turneb. Edit. et H. Steph. Sed P. Steph. α̂ν ἡδόμεθα) α̂ν λυτώμεθα ibid. v. 1107.

## ETYMOLOGIA.

## AFFECTIONES DITIONUM.

Contractio, qua Attici plurimum gaudent, duplex est.

Synæresis; ut Φοιβάτιον Aristoph. Plutus, 882. etc. θοιματίδιον Id. Plut. 986.

Crasis frequentior; cujus exempla subsequenter.

## Crasis Articuli.

ὁ τὸ] ου ex οε; ut ὀπίτριπος Aristoph. Plut. 275. ὄχθρος Soph. Ant. v. 526.

ὀπι Aristoph. Nub. 218. ὄμος Id. Vesp. 335. ὄργατης Soph. Antig.

v. 258. τοῦπος Aristoph. Ran. 1434. Soph. Elect. v. 1610. τοῦμόν



Eurip. Hec. v. 501. τοῦτ' Eurip. Alcest. v. 666. τὸν ibid. v. 739.  
προὔτρεψεν Soph. Antig. v. 276.

Ex ε ο; ut ποῦ δ' οὐδιώκων Aristoph. Vesp. 897.

Ex ο ο; ut οὔνος Aristoph. Ran. 27. τοῦνομα Aristoph. Nub. 63. Pac.  
188. τοῦναρ Eurip. Iph. Taur. v. 55. τοῦρνίθιον Id. Alcest. v. 666.

ω ex ο οι; ut ὠνόχορος et ὦνος Eurip. Cycl. v. 557. ὦ' κότεριψ Aristoph.  
Thesm. 433. τῷκίδιον Id. Nub. 92.

έ] ω ex ο α; ut ὦ' ῥχων Aristoph. Vesp. 303.

α ex ο ε; ut ἄτερος Aristoph. Vesp. 138.

τῷ] α ex ο α; ut τὰργύριον Aristoph. Vesp. 605. τᾶμεινον Eurip. Phoen.  
v. 462. τᾶλλος Soph. Philoct. v. 1390.

[ου ex ο ου; ut τοῦρος Aristoph. Eccles. 906. S.]

τοῦ] ου ex ου ε ου ο, ου ου; ut τοῦμοῦ Aristoph. Thesm. 581. τοῦνόματος Id.  
Nub. 62. τοῦρανοῦ Id. Pac. 198.

α ex ο υ α, ου ε; ut τὰνδρός Aristoph. Vesp. 927. Soph. Aj. v. 220. Æsch.  
Eum. v. 244. τὰργυρίου Aristoph. Plut. 154. τὰδελεφροῦ Id. Nub. 536.  
θατέρου Aristoph. Av. 109.

[η ex ου η; ut Aristoph. Vesp. 524. θημετέρου.

οῦ] ου ex ου ε; ut οὐνεκα Aristoph. Plut. 991. 1201.

[ex ου ου; ut οὔποτε Eurip. Alcest. v. 196. pro οὔ οὔποτε. S.]

τῷ] ω ex ω ε; ut τῷμῳ Aristoph. Eccles. 926.

τῇ] [η ex η ε; ut Δητέρᾳ Aristoph. Av. 1365. S.]

οῖ] ου ex οι ε; ut οὔμοι Aristoph. Ran. 998. (Kuster. οἱ ἐμοί). οὔμοι  
Eurip. Troad. v. 1240. οὔ' πιχώριοι Soph. Œd. Tyr. v. 1066.

τᾶ] α ex α α; ut τᾶλλα Aristoph. Plut. 626. Eurip. Phoen. 528.

ex α ε; ut τὰκεῖ Aristoph. Av. 1120. τὰμα Soph. Aj. v. 574. τὰκτος  
Eurip. Phoen. v. 43. θάτερα Aristoph. Nub. 1106. τὰνδιχ' pro τὰ  
ἐνδικα Eurip. Phoen. v. 473. τὰ'ν Aristoph. Vesp. 283.

## NOMEN.

### DECLINATIONES SUBSTANTIVORUM.

#### Declinatio Prima.

Nomina in —ης (ut aiunt Grammatici) servant ζ in Vocativo Attice.

Legitur apud Aristophanem Nub. 1208. vocativus primæ Declinationis.  
formatus ad instar quintæ; ὦ Στρεψιάδες, pro ὦ Στρεψιάδη: constat enim  
esse nomen primæ ex accusativo Στεψιάδην. Ibid. 1144.

#### Declinatio Secunda.

Continet nomina in —ως et —ων mutata penultima longa α, vel αι in ε; ut  
λαῖως Aristoph. Pac. 631. pro λαός ἢ κορώνεως Ibid. 627. pro κορώναιος.

Sing. N. λεῶς Soph. Antig. v. 744. νεῶς Aristoph. Av. 618. Μελέλεως Eurip. Orest. v. 53.

G. νεῶ Aristoph. Plut. 733. Μελέλεω Soph. Elect. v. 538. Eurip. Androm. v. 313.

A. λεῶν Eurip. Supp. v. 387. Μελέλεων Eurip. Orest. v. 1145.

V. λεῶς Æsch. Eum. v. 1000. Μελέλεως Eurip. Orest. v. 641.

Plur. N. λεῶ Aristoph. (sine i subscripto) Av. 1275.

G. λεῶν Soph. Aj. v. 1120.

A. νεῶς Aristoph. Av. 613.

V. λεῶ Aristoph. Acharn. 999. Pac. 297. (sine i subscripto, Vesp. 1010. Av. 448.

Juxta eandem formam flectuntur alia nomina in —ως.

ὁ κάλως, του κάλω. Aristoph. Ran. 121. τὸν κάλων. Id. Eq. 753.

τοῖς κάλως. Pac. 457.

τὸ χρεῶν, τοῦ χρέων. Eurip. Hippol. v. 1256.

### Declinatio Tertia.

Attica Dialectus in hac declinatione, quæ est incontracta, solet contrahere nomina in —ας —ατος, —ις —ιδος vel ιθος, —εις —ειδος, —ων —ωνος, —ως —ωος; ut κέρας, κρέας, γέρας, τέρας, γήρας; τοῦ γήρως Aristoph. Eq. 521. Eurip. Hec. v. 157. τῷ γῆρα Aristoph. Eq. 516. τὰ κρέα Ran. 512. Pac. 191. τῶν κρεῶν Ran. 193. Εἰς, οἷς, θῆοις, τίγρις, ὄνις; οἶν Aristoph. Pac. 1076. τοὺς ὄνις Aristoph. Av. 1509. Soph. Œd. T. v. 986. ὄρνεις, Aristoph. Av. 718. Ἀπόλλων, Προσειδῶν, εἰκῶν; τὸν Ἀπόλλω Aristoph. Acharn. 59. τὸν Προσειδῶ Ran. 278. τὰς εἰκοῦς Aristoph. Nub. 559.

Flexio peculiaris vocis ναῦς.

G. νεῶς Æsch. Pers. v. 305. ναὸς Ibid. v. 313. D. ναῖ Id. Suppl. v. 867. Eurip. Iphig. Taur. v. 883.

Plur. N. νᾶες. Eurip. Iph. Aul. 242. G. νεῶν Æsch. Pers. v. 323. D. ναυσὶ Ibid. v. 338. Eurip. Iph. Taur. v. 1109. A. ναῦς Aristoph. Ran. 365. Eurip. Iph. Aul. v. 147.

### Declinatio Quinta.

Nomina in εὖς contrahunt aliquando accusativum singularem —εα in —ῃ; ut τὸν ξυγγραφῇ Aristoph. Acharn. 1150. Ὀδυσσῇ Eurip. Rhes. v. 708. Ἀχιλλῇ Id. Elect. v. 439. ἱερῇ Id. Alcest. v. 24.

Eadem in plurali mutant —εῖς in —ῃς; et contrahunt —εας in —ᾶς vel ας; ut οἱ ἀμφοῖς, Aristoph. Plut. 808. οἱ βασιλεῖς Id. Av. 467. Æsch. Pers. v. 24. Soph. Aj. v. 190. ἱερῆς Soph. Œd. T. v. 18. Μεγαλῆς Aristoph. Pac. 480. τοὺς τροφᾶς Soph. Elect. v. 1066. Πλαταῖας Aristoph. Ran. 706. ἀγυιάς Aristoph. Ran. 1317. χοᾶς Id. Nub. 1240.

—Nomina in —εὖς purum finita omnes fere casus contrahunt.

Ut; D. Πειραεῖ Aristoph. Pac. 144, 164. A. —έα in —ᾶ: Πειραιᾶ Id. Eq. Μηλιᾶ. Aristoph. Lys. 1117. χοᾶ Aristoph. Acharn. 1132.



Legitur a πῆχυς, πήχεις pro πήχεας Aristoph. Ran. 811.

#### DECLINATIONES ADJECTIVORUM.

Adjectiva variantur ad instar substantivorum parisimum.

##### Declinatio Prima.

Adjectiva in —ος mutant finales suorum casuum vocales in ω.

Sing. N. ἴλεως Eurip. Iph. T. v. 271. πλέως Id. Cycl. v. 501. Aristoph. Eq. 1126.

A. τὸν αἰλυκὼ Aristoph. Lys. 404.

V. ἴλεως Soph. Elect. v. 658.

Plur. N. αἱ ἴλεω Soph. Œd. Col. v. 43.

##### Declinatio Secunda.

Ὅσσις. Ὅσου Aristoph. Plut. 281.

Adjectiva in —ης purum contrahunt —εα in —ε; ut: ὑπερθεῶ Aristoph. Nub. 76.

#### COMPARATIO ADJECTIVORUM.

Eustathius in Hom. p. 1441. l. 10, enumerat multa adjectiva in —ος comparata per —έστερος —έστατος.

Alia per —ίστερος —ίστατος, ὡς περ διὰ τοῦ —εσ —σχηματίζουσιν Ἀττικοί, οὕτω καὶ διὰ τοῦ —ισ, ποτίστατον γὰρ φησιν Ἀριστοφάνης (Thesm. 742, et Jul. Poll. l. 6, c. 2, sect. 19.) ὁδῶ καὶ λαγνίστατον, καὶ κλεπτίστατον (Aristoph. Plut. 27.) καὶ λαλίστερον (Aristoph. Ran. 91.) καὶ λαλίστατον (H. Steph. in Thes. ex Eurip. Cycl. v. 314.) καὶ πτωχίστερος (Aristoph. Acharn. 424.)

Nonnulla substituunt εἰ pro εὖ; ut πλεῖν pro πλεόν Aristoph. Plut. 1185. et Ran. 18.

##### Declinatio Comparativi in —ων.

Attici contrahunt Accusativum singularem, ac Nominativum, Accusativum, et Vocativum plurales; ut

Τὸν κρείττω Aristoph. Nub. 986. οἱ βελτίους Ibid. Thesm. 807. τοὺς κρείσους Eurip. Androm. v. 187. τὰς πλείους Aristoph. Vesp. 660.

#### ADJECTIVUM NUMERALE.

##### Cardinale.

Suid. ex Aristoph. Acharn. 610. affert ἔνῃ pro ἐν, ubi η redundat, vel deest nomen δύο, ut interrogatio fiat ἐν ᾗ δύο. Scholiastes Aristophanis docet, totam vocem ἔνῃ Attice redundare.

Compositum ab εἰς dissolvunt Attici; ut οὐδὲ εἰς Aristoph. Plut. 1183. μηδεὶν Id. ibid. 37.

#### PRONOMEN.

##### Substantivum.

Ἐγώγω Aristoph. Plut. 62. ἔμοιγε Id. ibid. 198. σύγε. Ran. 164. σοῦγε ibid. 191.

## Adjectivum.

Sing. N. οὔτοσι Aristoph. Plut. 24. 53. τοιουτοσὶ Aristoph. Ran. 66. τυνουτοσὶ Id. Acharn. 366. ἐκεινοσὶ Id. Pac. 883. Vesp. 67. αὐτῇ Id. Nub. 201. αὐτῇ Ibid. 214. τουτοῖ Id. Eq. 718. τουτὶ Id. Plut. 51. τουτοδὶ Id. Pac. 330. τουτοῖ Id. Vesp. 778.

G. τουτουῖ Aristoph. Nub. 633. ταυτησὶ Id. Eq. 768. τυνουτουῖ Id. Nub. 391. κεινουῖ Id. Pac. 546.

D. τουτωῖ Aristoph. Plut. 44. ταύτῃ Id. Eq. 271. τυνουτωῖ Id. Ran. 139.

A. τουτονὶ Aristoph. Plut. 68. ταυτηνὶ Id. Nub. 846. ποσουτονὶ Id. Plut. 427. τοιουτονὶ Id. Ran. 99. τηλικουτονὶ Id. Nub. 817. τυνουτονὶ Id. Eq. 1217. ἐκεινονὶ Id. Pac. 544. τουτὶ Id. Eq. 781.

Dual. N. A. τουτωῖ Id. Av. 62.

G. D. τουτοιῖ Id. Pac. 1213.

Plur. N. οὔτοι Id. Acharn. 40. αὐταὶ Id. Av. 1019. τοίουτοι Id. Lys. 1089. ταυταῖ Id. Av. 955. Eccles. 189.

D. τουτοισὶ Aristoph. Av. 895. τσιαυταισὶ Id. Pac. 1257.

A. τουτουσὶ Aristoph. Nub. 894. ταυτασὶ Id. Acharn. 130. ταυτὶ Id. Plut. 107. τοιαυτὶ Id. Eq. 416.

## HETEROCLISIS.

## Formæ Contractæ.

Σᾶος. ὁ σᾶς Aristoph. Eq. 610. τὸ σᾶν Id. Thesm. 828.

## Quantitas.

Finis Atticus : producitur ; ut constat ex Aristoph. Lys. 244. τασδὶ Plut. 51. τουτὶ—ibid. 107. Sic α initialis in voce ἀδολεσχία Aristoph. Nub. 1482. et α finalis in accusativo singulari nominum in —εύς ; ut Πηλεά Eurip. Androm. v. 546.—

Aristoph. Acharn. 353. : corripitur in ἴσον. Sic Eurip. Phœn. v. 541. ἐ' ἰσότητα τιμᾶν—v. 539. et ἴσότης ἔταξε—v. 545. Sed Hom. Il. χ. v. 132. ἴσος Ἐνυαλίῳ.

Aristoph. Av. 70. Ὁρνὶς ἔγωγε δοῦλος—

Schol. σημειῶσαι, ὅτι καὶ τὴν εὐθείαν τοῦ ὄρνις ἐκτείνουσιν Ἀττικοί.

## Accentus.

Attici retro a fine accentum movere gaudent ; ut μῦρος pro μωρός. Aristoph. Plut. 119. χροῖα Aristoph. Nub. 1173. pro χροιά. γέλοιος pro γελοῖος Aristoph. Ran. 6. αἰχμαλωτίδες Eurip. Hec. v. 1096. pro αἰχμαλωτίδες Id. Phœn. v. 193. et αἰχμαλωτίσιν Id. Hec. v. 1120.

Attici acuunt voces finitas in ι ; ut ὁδὶ. οὔτοσι.

Attici acuunt genitivos singulares in —ῶ pro —οῦ ab —ός ; ut τοῦ νεώ Aristoph. Plut. 733. et antepenacuunt Genitivos omnes (præterquam ab —εύς) in quinta declinatione ; ut πόλεως passim.



## VERBUM.

## VERBUM SUBSTANTIVUM.

Indic. Imperf. Sing. person. 1. ἦ pro ἡν Aristoph. Plut. 77. et Eq. 1336. et Av. 1358. person. 2. ἦσθα pro ἡς. παρῆσθα Eurip. Orest. v. 1161. Dual. ἦστην Id. Hippol. v. 387. Plur. pers. 2. ἦστε Aristoph. Eccles. 1078.

Fut. 1. pers. 2. ἔσει pro ἔση Aristoph. Nub. 821.

## VERBUM ADJECTIVUM.

## Ratio Contrahendi.

Attici per η contrahunt verbo ζᾶω, διψᾶω, πεινᾶω, χρεῖσθαι. ζῆς Soph. Aj. v. 1149. διψῆν Aristoph. Nub. 440. πεινῆ Id. Vesp. 1262. πεινῆν Id. Plut. 595.

His adde περιψῆν Aristoph. Eq. 905. ἀπεινᾶω.

## Formatio Temporum.

Præsentis Characteristica ττ pro σσ; ut πυρέττω Aristoph. Vesp. 809.

## Formatio Futuri Primi.

Characteristica σ pro ξ in τεθνήσῃ Aristoph. Ach. 590. a θνήσκω. Attici verba Hyperdissyllaba in —ίω flectunt per —ιῶ —ιείς etc. —ιούμαι —ιῆ etc. βαδιεῖται Aristoph. Plut. 495. βασανιεύς Id. Ran. 655. γνωριεῖ Eurip. Elect. v. 630. κοιμούμαι Aristoph. Vesp. 829. λογιούμαι Id. Ran. 1294. νομιούσι Id. Eccles. 633. νοσφιεύς Eurip. Alcest. v. 44. οἰκιούμεθα Id. Heracl. v. 46. κατοικτιεῖ Æsch. Supp. v. 910. ψαρμιεύς Aristoph. Thesm. 699.

Attici nonnunquam contrahunt futura in —άσω —έσω —ώσω; ut δρω Aristoph. Plut. 222. διασπεδῶ Id. Vesp. 229. ἐξελῶ Nub. 123. ἐλᾶς Eurip. Bacch. v. 1332. ἐξελᾶς Id. Med. v. 326. ἐλᾶ Soph. Aj. v. 505. κρεμῶμεν Aristoph. Plut. 312. προσαρμῶ Aristoph. Eq. 887.

Sumunt et Bæoticum pro η in πήθω inusitato; πείσομαι Aristoph. Nub. 401.

## Formatio Indefiniti Primi.

Indefinitum primum apud Atticos syncopen patitur: ut γαμέω, ἔγγημα, γήμας Eurip. Med. v. 19.

χεω; ἐξέχεας Aristoph. Thesm. 561. ἔγχεον Eurip. Cyc. v. 565.

ἐγχαίμι Aristoph. Acharn. 1054. χεᾶσθαι Aristoph. Vesp. 1015.

ἐγχεόμενος Id. ibid. 901. καταχέασα Id. Thesm. 494.

## Formatio Perfecti.

Attici in perfecto Activo assumunt ο characteristicam Medii loco ε: ut κέκλοφας Aristoph. Plut. 372. κειλοφῶς Id. ibid. 356, 359.

Attici sumunt ο pro η in verbis inusitatis λήχω, πήθω; ut πέπονθας Aristoph. Nub. 1443.

Attici solent in Præterito, dempto κ, Syllabas contrahere, ἦκασι in—

ᾶσι, — ηκέναι in — ἄναι, — ηκώς in — ὥς; ut βεβᾶσι Eurip. Rhés. 689. ἰστᾶναι Aristoph. Eq. 268. ἰστῶς Eurip. Supp. v. 856. γεγῶς Id. Phœn. v. 184.

### Augmentum.

Attici in verbis quibusdam ab α, ο, ω, ει, οι, ου, incipientibus augmentum Syllabicum ε. adjiciunt.

ἄγγυμι. κατέαξε Aristoph. Vesp. 1427. κατέαγγιν Id. ibid. 1419. κατέαγα Eurip. Cyc. v. 680.

Ὀράω. ἐωρακέναι Aristoph. Plut. 1046.

Ὡθέω. ἐώθουν Aristoph. Pac. 636.

Οὔρεω. ἐνευρηκόςας Aristoph. Lys. 403.

Attici verborum ab α, ε, ο incipientium vocalem et consonam initiales retinent; correpta, si verbum hyperdissyllabum fuerit, penultima.

ἄγω. προσαγαγοίμην Aristoph. Thesm. 856.

ἀκούω. ἡκηκόειν Aristoph. Pac. 615.

ἄρω. ἄραξε Soph. Elect. v. 143.

ἐλαύνω. ἐξελήλακεν Soph. Œd. Col. v. 389.

ἐλεύθω inusitatum. ἐξελήλυθα Aristoph. Plut. 966. ἐληλυθώς Soph. Aj. v. 1334.

ὄλλωμι. ὄλωλα Soph. Aj. v. 920. ἀπόλωλα Aristoph. Plutus, 851.

ἀπολώλεκα Nub. 855.

ὄπτομαι. ὄπωπα Æsch. Eum. v. 57.

ὄρω. ὄράρει Aristoph. Pac. 1286.

—Attici præteritis quorundam verborum α λ, μ incipientium εἰ loco augmenti præponunt.

Λαμβάνω. εἰληφας Aristoph. Plut. 882. εἰλήφατε Id. Nub. 1500.

Λαγχάνω. προσέληχα Aristoph. Eccles. 1151.

Attici augmentum Syllabicum Temporali augent; ut φέρω. ἤφερες Aristoph. Pac. 5.

Attici mutant Diphthongos proprias in improprias; ut ᾠξω Eurip. Iph. T. v. 628. εἴξω Ibid. v. 21. ᾗδω Aristoph. Vesp. 556. ᾗδεις Id. Nub. 328.

Attici aliquando in perfecto primæ consonæ repetitionem negligunt; ut κατεγλωττισμένον Aristoph. Thesm. 138. ἐβλάσθηκα Eurip. Iph. Aul. v. 594.

### De Potentiali Modo.

Attici flectunt —οιμι —οις etc. et —οῖμι —οῖς, etc. per —οῖην —οῖης, etc. —ωμι —ῶς, etc. per —ώην —ώης, etc. —οῖην —οῖης, etc. per —ώην —ώης, etc.

πεποιθοῖη Aristoph. Acharn. 938.

ἀδικοῖης Eurip. Iph. Taur. v. 750. ἀδικοῖήμεν Eurip. Helen. v. 1016.

αἰτοῖη Aristoph. Eq. 510.

ποιοῖην Aristoph. Vesp. 347. (ubi Kuster. ποιοῖμην.)



εὐτυχίης Soph. CEd. T. v. 1492. Æsch. Chæph. v. 1063.

ζῶν Aristoph. Nub. 1256.

ἀναβιώην Aristoph. Ran. 178.

συγγνώη Æsch. Supp. v. 223.

## FLEXIO PERSONARUM.

### In Indicativo.

Attici mutant —η secundam personam passivorum in —ει, constanter in verbis βούλομαι, οἶμαι, ὄψομαι. Sic κατοψεί Euripid. Alcest. v. 836. βύλη, οἶη, et ὄψη, licet magis analogæ, sunt minus in usu: uti notat Schol. Aristoph. Plut. 40.

In reliquis verbis hæc terminatio rarior; ἴσσει Soph. Aj. 638. θρηνήσει Ibid. v. 640.

Hujusmodi exempla apud Aristophanem abundant, quorum pauca hic adiciuntur.

Ἀγωνιῇ Eq. 685. αἰσθάνει Nub. 802. ἀκούσει Ran. 207. βαδιῇ Pac. 116. βουλεύει Ibid. 58. Γίνει Eq. 1085. γινώσει Ran. 995. Δέξει Vesp. 1217. διαλέγει Eccles. 925. Ἐργάσει Eq. 836. Θυμῇ Ran. 592. Ὀσφραίνει Plut. 897. Φαίνει Ibid. 632. χαριεῖ Thesm. 1087.

Attici secundis personis solent addere —θα paragogicum; ut ἐρησθα Aristoph. Lys. 132. χρήσθα Id. Acharn. 778. ᾗδειςθα Id. Eccles. 547. Eurip. Cycl. v. 108. κάτοισθα Soph. Aj. v. 592. Eurip. Alcest. v. 807. σύνοισθα Æsch. Chæph. v. 214.

In tertiis personis aliquando additur diphthongo ει; ut ᾗδεν Aristoph. Vesp. 556.

### In Imperativo.

#### Singulariter.

—ας contrahitur in —ω; ut πρίω Aristoph. Nub. 614. ἀποπρίω Id. Ran. 1258. ἐπίστω Soph. CEd. T. 632. ἀνίστω Æsch. Eum. v. 133. ἐπείστω Aristoph. Plut. 539.

—εσο vel —οσο in —ου; ut περίδου Aristoph. Nub. 844. ἡ usurpatur pro —αδι vel —ηδι; ut ἐμπίπλη Aristoph. Av. 1310. ζῇ Eurip. Iph. T. v. 699.

### In Voce Activa.

Præs. —όντων pro —έτωσαν; ut, σωζόντων Soph. Aj. v. 671. —ώντων pro —άτωσαν; βιώντων Aristoph. Acharn. 185. γελώντων Soph. Aj. v. 981. δρῶντων Aristoph. Nub. 452.

Indef. 1. —άντων pro —άτωσαν; ut, ἐπιμεινάντων Aristoph. Nub. 196.

Indef. 2. —έντων pro —έτωσαν; ut, παραθέντων Aristoph. Nub. 455.

### In Voce Passiva.

Præs. δικαζέσθων Aristoph. Nub. 1140.

## In Potentiali.

Terminations —οιγτην, —οίημεν, —αίημεν —είημεν —είητ perdunt η penultimam; et —είησαν fit —εἶεν; ut, δοῖεν. —οίησαν —εἴσαν fiunt —οἶεν —εἶεν; ut ἀντιδοίτην Aristoph. Thesm. ξυμβαῖμεν Eurip. Phœn. v. 603. ἐξωθεῖμεν Id. Iph. T. v. 1025. φανέῖμεν Æsch. Pers. v. 788.

In indefinito primo vertuntur —αις —αι —αιεν in —ειας —εie —ειαν.  
βλέψειας Aristoph. Eq. 851. φράσειας Id. Av. 121.

## PARTICIPIIUM.

Perfectum in —ώς pro —ηκώς, si per crasin fiat, flectitur —ώς —ῶσα —ώς.  
Gen. —ῶτος, etc. Si per syncopen, —ώς —ῶτα, etc. ut, ἐστῶτος Soph. Œd. Tyr. v. 575. πεπτῶτα Id. Aj. v. 843.

## Verbale Nomen.

Servat formationis temporis, a quo derivatur; ut, ἐδωδῇ Aristoph. Pac. 29. χρυσόλογχε Id. Thesm. 325.

## PARTICULÆ.

## ADVERBIUM.

Adverbia desinentia in —ι.

vel addito ι; ut νυν Aristoph. Ran. 278. οὕτω Id. Plut. 591. ἐντευθεν Id. Vesp. 985. ἤν Id. Plut. 75. νυνμεν Id. Av. 448.

vel mutato finali ε in ι; ut ὥδῃ Aristoph. Plut. 291.

vel ο in —ι; ut δευρὶ Aristoph. Nub. 694.

In —η; ut τῇ Aristoph. Nub. 753. ὅτῃ Ibid. v. 754. ἡλιαντῇ Id. Plut. 48.

In —χι; ut ναιχί Soph. Œd. T. v. 702.

Ἐχθες Aristoph. Pac. 196 pro χθές Id. Ran. 738.

Τῆμερον Aristoph. Plut. 232. τήμερα Id. Nub. 699.

Πρῶ Aristoph. Av. 129. πρῶ Id. Eccles. 290.

## P RÆPOSITIO.

Συν Aristoph. Plut. 114. pro σύν.

Et in compositis; ut ξύμμαχοι Aristoph. Plut. 218.

Προ— et ἐ— in compositis fit προῦ—; ut προῦργου Aristoph. Plut. 623.

Sic προ— et —ῶ; ut προῦφειλες Aristoph. Vesp. 3.

Προ— et —ὀ; ut προῦμόσας Æsch. Agam. v. 1205.

Προ— et —ἔ fit προῦ—; ut προῦστη Soph. Aj. v. 1155.

Προ— et —ὀ fit φρου—; ut φρουδός Aristoph. Nub. 720. Euripid. Med. v. 722. φρουράς Aristoph. Nub. 719.



Προ— et —αὐ fit πρῶν; ut πρῶδ' Aristoph. Av. 557.

Προ— et —οἱ fit φροι—; ut φροῖμιον Æsch. Agam. v. 1225. φροίμιους Eurip. Phoen. v. 1357.

# CONJUNCTIO.

Μεν Aristoph. Av. 448. pro μὲν. δαῖ Id. Plut. 156. Eurip. Iph. Aul. v. 1444. pro δέ. ὁδῇ Aristoph. Nub. 754. pro ὅτι.

## NOMENCLATURA:

Sive specimen Voci, quas Attici sibi peculiares habent.

Ἀμυγέπου Aristoph. Acharn. 608.

Schol. ἀπανταχοῦ.

ἀνεκὰς et ἀνέκαθεν. φέρειν ἀνεκὰς εἰς τὸν οὐρανόν.

γρῦ Aristoph. Plut. 17. Hæc vox Atticis adnumeratur in Epigr. Ammiani Anthol. l. 2. c. 46. (In Lucilli epigrammatibus habet Brunck. T. ii. p. 335.)

Πολλοῦ δεῖ, καὶ σφιν, καὶ τρεῖς παρ' ἑκαστα, δικασται

\*Ἄνδρες καὶ, λέγε δὴ τὸν νόμον ἐνθάδε μοι,

Καὶ ταῦτι, καὶ μῶν, καὶ τετταράκοντα, καὶ ἅττα,

Σκεψάμενος. καὶ τοι νῆ Δία, καὶ μὰ Δία.

Ῥήτωρ ἐστὶ Κρίτων, καὶ παιδία πολλὰ διδάσκει.

Προσθήσει δ' αὐτοῖς γρῦ, φάβι, καὶ μιν ἔτι.

Δικαίως καὶ δίκως Aristoph. Plut. 233. quo jure quaque injuria Ter. Andr. Act I. Sc. iii. v. 9.

δοῖδουξ Aristoph. Plut. 711. ὁ τῆς θυίας τριβεὺς δοῖδουξ παρὰ τοῖς Ἀττικοῖς Phot. ex Hellad. p. 1587.

ἑταῖραι Aristoph. Plut. 149. τοὺς Ἀθηναίους λέγουσι τὰς τῶν πραγμάτων δυσχερείας ὀνόμασι χρηστοῖς καὶ φιλανθρώποις ἐπικαλύπτοντας ἀστείως ὑποκοριζεσθαι. τὰς μὲν πόρνας, ἑταῖρας, τοὺς δὲ φόρους, συντάξεις, φυλακὰς δὲ τὰς φρουρὰς τῶν Πόλεων, οἰκῆμα δὲ τὸ δεσμωτήριον καλοῦντας Plut. Vit. Solonis, c. 15.

ῆ δ' ὅς Aristoph. Vesp. 791. Hanc formulam inter Atticas Lucianus memorat in Lexiph. tom. i. p. 969.

θάκος Aristoph. Nub. 989. Editiones Aristoph. habent θακῶν, quasi a θάκος —εος, nam Schol. in Aristoph. Nub. 94. θάκος παῦλαν ἔχον. σοφῶν θακος δὲ καλεῖται ὁ τόπος Ἀττικῶς, ἐνθα πολλοὶ συνέρχονται σκεψόμενοι.

ἱκταρ Æsch. Eumen. v. 1001.

κατὰ Aristoph. Nub. 1295. Lucian. Lexiph. notat esse Atticam dictionem.

κατωκάρα Aristoph. Pac. 152.

Schol. κατωφερώς. τὸ ἐπὶ κεφαλῆς πεσεῖν κατωκάρα λέγεται Ἀττικῶς, ὑφ' ἑν.

κόκκυ Aristoph. Av. 505.

Schol. ἀντὶ τοῦ ὀλίγον Etym. p. 524. l. 52. νόκκυ οἱ Ἀττικοὶ τὸ ταχὺ.  
κομφότερον Aristoph. Av. 195. κομφετριπιδικῶς Id. Eq. 18.

μαμμία Aristoph. Lysistr. 878.

μουσικὴν, πᾶσαν τέχνην οἱ Ἀττικοὶ Hesych. οὐδὲ μουσικὴν ἐπίσταμαι, πλὴν  
τῶν γραμμάτων Aristoph. Eq. 188.

μύρον Aristoph. Eq. 1372. τὰ μεράκια τὰ ἐν τῷ μύρῳ καθήμενα.

μῶν Aristoph. Nub. 314.

νάπυ Aristoph. Eq. 628. οὐδεὶς δ' Ἀττικῶν σίναπι ἔφη Athen. p. 366. D.  
πεσσοί.

πεσσοὺς προσελθὼν, ἔνθα δὴ παλινίτατοι θάσσοι.

Eurip. Med. v. 67.

πλύνειν καταχρηστικῶς καὶ τὸ ἐλέγχειν ἔλεγον οἱ παλαιοί. ὥς ποῦ καὶ  
Μένανδρος, πλυνῶ ἀντὶ τοῦ ἐλέγξω Artemidor. p. 86. διέβαλλε — κάπλυεν  
Aristoph. Acharn. 379.

πώμαλα Aristoph. Plut. 66.

Gerardus notat, Atticos hoc negandi adverbio peculiariter uti.

σκορδιᾶσθαι Aristoph. Acharn. Hoc etiam inter Attica vocabula Lucianus  
in Lexiph. p. 169 recenset.

στρατήγιον Soph. Aj. v. 736.

Schol. στρατήγιον, τὸ στρατόπεδον Ἀττικῶς.

ὦ τᾶν cum duali Aristoph. Plut. 66. ὦ τᾶν cum plurali Id. Acharn. 891.  
ὦ τᾶν cum singulari Id. Nub. 1270.



## PROMETHEUS VINCTUS OF ÆSCHYLUS.

### ST. JOHN'S COLLEGE EXAMINATION PAPER.

1. Give proofs of the estimation in which Æschylus was held by the Athenians generally, and by ancient critics. Aristophanes has described a contest between him and Euripides. Give an account of it, and mention some of the epithets applied to him by his rival. Show that the common story respecting the Chorus in the Eumenides is improbable.
2. At what time of the year was the Athenian vintage? Does it correspond with the time of the festivals at which Tragedies were acted? Mention the regulations adopted with regard to the appointment of the Judges, of the Choruses, and of the Actors, and the time allowed to each Poet. How often in the day was the Theatre filled, and what number of people was it capable of containing?
3. In what kind of metre originally were the satyric verses, and what is the reason given by Aristotle? Which of the extant Plays contains most of this metre? Who was the inventor of the regular satyric drama? How many of this species have been preserved, and what reason may be assigned for the number being small?
4. From what two causes, according to Aristotle, did poetry in general derive its origin? Of the parts of *quality* into which he divides Tragedy, for what reason does he ascribe the greatest importance to the fable? State also in what respects he considers Tragic Poetry to have the superiority over Epic.
5. Explain the 'quasi cæsura,' and in what manner the harmony of lines is improved by it, where the 'cæsura' is wanting: also the pause, and the reason for it. In lines which have neither 'cæsura' nor 'quasi cæsura,' what may the omission be intended to denote? Where a tribrach is admitted into any place, or an anapæst into the first place of a line, are these feet usually comprised in one word, or divided between different words?
6. { Troch. Tetram. Cat. } State the rules for the construction of these.  
 { Anap. Tetram. Cat. } In the former is an anapest admitted? In what *even* feet of the latter is a dactyl admitted, and where it is admitted, what foot usually precedes it?

7.  $\alpha\upsilon$ ,  $\beta\epsilon$ ,  $\beta\lambda$ , &c. Write down Dawes' rules, by which the quantity of a syllable preceding a concurrence of consonants like these is determined. How far does he say they are applicable to Tragic as well as to Comic Writers? Prove the inaccuracy of them by instances, and give the remarks made on the same point by Porson.

8. Translate the following passage into Greek Iambics :

Then I'll look up ;  
My fault is past. But oh, what form of prayer  
Can serve my turn? Forgive me my foul murder !  
That cannot be, since I am still possess  
Of those effects, for which I did the murder,  
My crown, mine own ambition, and my queen.—  
In the corrupted currents of this world,  
Offence's gilded hand may shove by justice,  
And oft 'tis seen, the wicked prize itself  
Buys out the law ; but 'tis not so above ;—

9. Draw a map of the Pontus Euxinus ; mark the courses of the principal rivers which fall into it, the position of the nations bordering upon it which are mentioned in this Play, and the part in which you suppose Prometheus to have been bound.

10. Ἐκσκευα, μέλος, ὕμνος, πάροδος, στάσιμον, κόμμος. Explain these terms. Give the substance of Blomfield's remarks on the words ἀμοχθί, νηλεῶς, ἐπώνυμος, μᾶσσαν, Ἀδράστεια. If you question the accuracy of any of them, state your reasons.

11.

Καίτοι μ' οὐ μεγάλῳσσοις παῖδοις  
Τυφῶνα θυῶρον, πᾶσ' ὅς ἀντέστη θεοῖς  
Οὐ δῆτα, πρὶν ἂν ἔγωγ' ἂν ἐκ δεσμῶν λυθεῖς  
Τῆς σῆς πορείας μνήμα τοῖς πᾶσι βροτοῖς  
Τὸν ἔξαμαρτόντ' εἰς θεοῦς, τὸν ἔφημέροισ  
Πορόντα τιμᾶς.

Explain the errors of these lines, and correct them. In what manner is the translation of the last passage affected by the correction which Blomfield adopts? A change has been made by one Editor in the arrangement of the first system of anæsts in this play. State Butler's opinion upon it.

12. ὄνειράτα, κληδόνες, πτῆσις οἰωνῶν. Describe the modes of divination by these. πλινθυφεῖς δόμοι, ὅθ' ἄρμάσιν ἵπποι, ἀριθμὸς, ἔγγραμμάτων συνθέσεις. Quote authorities on which these inventions, claimed by Prometheus, are ascribed to others. At what time was the complete Alphabet publicly adopted at Athens?

13. ἀνδρῆσιστα πέδια Σικελίας. How is this expression of Euripides to be interpreted? Give the date of the eruption of Ætna to which Æschylus alludes. τοῖς πεδασείοις κύτοις πιστὸς quote other instances of verbal adjectives having an active signification. οὐποτε, οὐπώποτε. To what tenses are these joined? οὔτε, οὔδε, μήδε, &c. also οὐδεῖς, μηδεῖς. these not being



used indiscriminately, quote or frame instances in which some of them are rightly used, and the others would be incorrect, πρὶν ἂν followed by the subjunctive. ἔην, δρᾶν· μέλλω γράψαι· μὴ οὐ· σχεθεῖν. What remarks on these words has Elmsley made?

14. Δωδώνη· Herodotus consulted the Priestesses as to the origin of this oracle. What information did he receive from them? What account does he give of Io? Does he accede to the opinion, which prevailed in his time, that the Niger and the Nile are one river? State the objections that are made to it.

15. Determine the usage of the Tragic writers in the following particulars, and support what you advance by quotations or references: (1) the omission of the augment. Mention some verbs which are singular in this respect, or in the formation of it: (2) the admission of an hiatus, and the quantity of the diphthong if it be admitted: also the elision of vowels or non-elision in any words and cases, and at the end of a line. (3) the duplication of σ, as in ἔσσομαι· μέσσοσ. (4) the quantity of diphthongs in the middle of words, such as οἶος, τοιοῦτος, ποῖος, γεραίος, &c. and the quantity of α privativum.

16. προπᾶσα δ' ἤδη στονόεν  
λέλακε χώρα, μεγαλο-  
σχήμενά τ' ἀρχαιοπρεπῇ  
στένουσι τὰν σάν ξυνομαι-  
μόνων τε τιμᾶν, ὀκόσοι τ'  
ἔποικον ἀγνάς Ἀσίας  
ἕδος νέμονται, μεγαλο-  
στόνοισι σοῖς πῆμασι συγ-  
κάμνουσι θνητοί.

Κολχίδος τε γὰς ἐνόικοι  
παρθένοι, μάχαις ἄτρεστοι,  
καὶ Σκύθης ὁμίλος, δι' γὰς  
ἔσχατον τοπὸν ἀμφι Μαι-  
ωτῶν ἐχουσι λιμένα.  
Αραβίας τ' ἀρείον ἀνθος,  
ὕψικρημνον οἱ πολισµα  
Καυκάσου πέλας νεμονται,  
δαίσις στρατοσ, ὀξυπρω-  
ροισι βρεµων ἐν αἰχμαῖσι.

Explain the construction of this metre: also of simple dochmiacs, and the versus Glyconeus and Pherecrateus. Translate the passage into English or Latin verse, and accentuate the concluding lines.

## PHILOCTETES OF SOPHOCLES.

### TRINITY COLLEGE.

1. ARE there any pretensions to the invention of Tragedy prior to Thespis? Define the date of its origin; and show how it bears upon the question of the authenticity of the Letters of Phalaris.

2. What is the root of the word DRAMA? And what argument is thence derived relative to the invention of Tragedy and Comedy? Is this argument strengthened by any collateral evidence?

3. (1.) What was the prize of the Dithyrambic Chorus?

(2.) What, of Comedy?

(3.) Translate and explain Aristoph. *Acharn.* 13—4.

ἀλλ' ἕτερον ἥσθην, ἦνικ' ἐπὶ μῶσχω ποτὲ  
Δεξιθέος εἰσῆλθ' ἀσόμενος Βοιωτῖον.

4. (1.) What was the nature of Thespis's pieces?

(2.) Is there any thing of the same kind to be found among the works of the three great Tragedians?

(3.) With whom did serious Tragedy commence?

5. What was the original metre of Tragedy, and why chosen? Who introduced written Tragedy, female characters, a second and third actor, respectively?

6. (1.) Enumerate and explain the chief parts and divisions of the Greek Theatre.

(2.) To what festivals were dramatic exhibitions at first confined at Athens? To what were they afterwards added?

(3.) What was the nature of the competitions of the Tragedians? With what pieces did they contend? And how was the prize adjudged?

(4.) Who was the *Κορυφαῖος*? And whence is the word derived?

(5.) What was *χόρον δίδοναι*? What was the expense of a Tragic Chorus?

(6.) What was the office of the *Χοροδιδάσκαλος*? Was it usual for the Tragedians to perform that office for themselves?

(7.) What was the number of the Chorus in the time of Sophocles? What is the common account given of the reduction of its



And is there any thing in the character and genius of Æschylus which makes that account probable, or otherwise?

(8.) Define the ἐπεισόδιον, πάροδος, ἔξοδος, στάσιμον, κόμμος.

7. Explain and illustrate by examples the epithet κόμποφακελορρήμονα, applied to Æschylus (Βάτρ. 863); and give a brief account of the plot and conclusion of the Βάτραχοι of Aristophanes.

8. (1.) At what period did Sophocles live? What public office did he bear? At what age did he die?

(2.) What is known of his general feelings and conduct towards Æschylus?

(3.) Are any traces of a contrary feeling discernible in the writings of Euripides?

9. (1.) Arrange the Plays of Sophocles in the chronological order of their subjects, and mention those of Æschylus and Euripides which are written on the same subjects with any of them.

(2.) Was the Philoctetes of Sophocles successful? Did either of the other Tragedians write on the same subject?

10. (1.) What catastrophe does Aristotle consider best for Tragedy? Which of the three Tragedians most generally accords with his opinion on this point?

(2.) What species of character does the same Critic consider as best adapted for Tragedy? Compare the character of Philoctetes in this respect with the Timon of Shakspeare.

(3.) Define the Περιπέτεια and Αναγκώσις; and say if there be any example of either or both in the Philoctetes.

11. (1.) Explain the Cæsuras of an Iambic Senarius—the rule relating to an Anapæst in the case of a proper name—and that respecting a whole metre being included in a single word.

(2.) Define the Pause; and say whether it is violated by any of the following lines. If by any, correct them.

(a) ἤδη, τέκνον, στέλλεσθε; —καιρὸς γὰρ καλεῖ. v. 466.

(b) φίλοι δὲ ναυταί, πῶς ἂν ὑμῖν ἐμφανῆς. 531.

(c) ἴωμεν, ὦ παῖ, προσκύσαντες τὴν ἔσω. 533.

(d) τί ποτε λέγεις, ὦ τέκνον; ὡς οὐ μανθάνω. 914.

12. Define the metrical Ictus; and say, where it falls in the words ἱκεσίῳ, ἀκράτωρ, and προδεδόμαι in the following lines:

νεῦσον, πρὸς αὐτοῦ Ζηγὸς ἱκεσίῳ, τέκνον. v. 484.

ἀκράτωρ ὁ τλήμων, χωλός. ἀλλὰ μὴ μ' ἀφῆς. 486.

ἀπολωλα τλήμων, προδεδόμαι. τί μ' ὦ ξένε. 923.

13. ὅσος οὐδέποτε ἦλθεν ἀθρόως εἰς τὴν Πινύκα. 12
- (1.) How does this line violate the laws of a Tragic Senarius?
  - (2.) How, of a Comic?
  - (3.) Is there any other fault besides that of metre?
14. Where was Lemnos? What is its modern name? How is the corruption accounted for? Explain the proverbial expression, 'Lemnia facinora.'
15. (1.) v. 173. νοσεῖ νόσον. Are there any instances of a different construction of this phrase in the Tragedians?
- (2.) v. 201. εἴστομ' ἔχε. Explain this construction.
- (3.) Do the same with σιγ' ἔχοντες, v. 258, and supply the elision and the accent in σιγ'.
16. ἐκπλαγῆτε, v. 226. πληγέντα, 267.
- (1.) Account for the difference in the antepenultima of these two words.
  - (2.) Which of the Aorist tenses did the Tragedians generally prefer? And why?
17. οὐνομα, 251. What dialect is this? How do you account for its admission in the Tragedians? In what other words do they preserve the same dialect?
18. (1.) διακονεῖσθαι. What is the quantity of the second syllable of this word? How accounted for?
- (2.) What is the quantity of the final syllable of Ἀχιλλέα, and similar accusatives? Are there any violations of the rule, either real or apparent, in Attic writers?
- (3.) Give a general account of the usage of the Tragedians in respect of the quantity of the second syllable of ἀνία and its derivatives.
- (4.) Mark the quantity of the former syllable in λίαν, πικρὸς, μικρὸς,— of πας, and the latter syllable in μέγας, τάλας, τέλειαν.
- (5.) How do the Tragedians scan μὴ οὐ? Is their practice invariable?
19. Accentuate οὔτε and οὐδε, and account for the difference. Mark the difference of accent, according to the different significations, in πονηρός, θεαν, καλῶς, δίδομεν; and of accent and breathing in εἰς, ἀπλοῦς, γν, ἐνι.
20. (1.) Mention by what moods and tenses the particles οὐ μὴ are necessarily followed.
- (2.) Show generally the difference of construction between χρῆ and δεῖ; and illustrate particularly the Attic usage of the latter word.
- (3.) θεοῖσιν εἰ δίκης μελεῖ, 1036. Give different constructions of this phrase.



21. εἴθ' αἰθέρος ἄνω πλωάδες οὐυτόγου διὰ πνεύματος ἔλωσί μ'. 1092—4.

Translate and explain this. Support your interpretation of πλωάδες, or of any other verbs you may adopt in its place as the true reading.

22. δρασεῖς. What verb is this called? Show how it is formed; and adduce other words of the same kind. Compare them with similar verbs in the Latin language.

23.

ὥς μ' ἐθηράσω, λαβὼν  
πρόβλημα σαυτοῦ παῖδα τόνδ' ἀγνώτ' ἐμοί,  
ὅς οὐδὲν ᾗδῃ πλην τὸ προσταχθέν ποιεῖν. v. 1007—10.

Is ᾗδῃ the right reading here? Investigate the point by the analogy of Attic usage, and explain accurately the difference between the form of the first and third persons.

24.

χωρῶμεν νῦν πάντες ἀολλέες,  
νύμφαις αἰλαισιν ἐπευξάμενοι,  
νόστου σωτήρας ἰκεῖσθαι. v. 1469—71.

(1.) Correct this passage, and state the ground of the correction.

(2.) What is the last line called, and why? To what peculiar restrictions is its metre subject?

25. Show on what grounds the following passages are objectionable, and correct them:

(1.) ὦ σπέρμ' Ἀχιλλέως, μή με διαβάλλης στρατῶ. v. 582.

(2.) ἐκόντα, μήτ' ἀέκοντα, μηδὲ τῷ τέχνῃ. 771.

(3.) ΦΙ. ἐκεῖσε, νῦν μ' ἐκεῖσε. ΝΕ. ποῦ λέγεις; ΦΙ. ἄνω, 814.

(4.) καὶ πῶς δίκαιον, ᾧ γ' ἐλαβες βουλαῖς ἐμαῖς,  
πάλιν μεθέσθαι ταῦτα; 1247-8.

26. Give a brief general account of the state of the Athenian Theatre in the time of Sophocles, and the feeling that existed between the Tragedians, Comedians, and Philosophers.

## MEDEA OF EURIPIDES.

ST. JOHN'S COLLEGE.

I. How far, according to Aristotle, do Epic and Tragic Poetry agree with each other? In what respects do they differ? Give an opinion, supported by the authority of any ancient critics, upon the respective merits of the three Tragedians. What peculiarities of Euripides have been ridiculed by Aristophanes?

II. To what deities were the theatres consecrated at Athens, and at what festivals did the dramatic performances take place? By whom was the expense defrayed? What Plays were united with the Medea to form the τετραλογία?

III. Translate and explain the following passage:—Φανερον ουν οτι και τας Αυσεις των Μυθων εξ αυτου δει του Μυθου συμβαινειν, και μη, ωσπερ εν τη Μιθεια, απο μηχανης. Arist. Poet. § 22. Define the terms περιπετεια, αναγνωρισις and παθος as applied to Tragedy, and give an example of each. Derive the words τραγωδια, τραγωδια, κορυφαιος, υποκριτης, and πρωταγωνιστης.

IV. Trace briefly the different variations in Iambic Metre from the time of the Iambographi to the age of Aristophanes, and show that they took place both in *manner* and *extent* pretty nearly as might have been expected. Institute a brief comparison between the accounts of Aristotle and Horace respecting this metre.

V. Λεξεως δε γενομενης αυτη η φυσις το οικειον μετρον ευρε, μαλιστα γαρ λεκτικων των μετρων το Ιαμβειον εστι. Σημειον δε τουτου, πλειστα γαρ Ιαμβεια λεγομεν εν τη διαλεκτω τη προς αλληλους. Arist. § 6. Illustrate this passage by pointing out any fortuitous Iambic lines you may recollect. From what arguments does it appear probable that the Iambic senarian was first introduced into Tragedy by Æschylus?

VI. "Longa naturâ ante finalem brevem, si *tonum* habuerit, circumflectitur." Give the *reason* of this rule, and apply it to the accentuation of the word σωμα (anciently σοομα). Distinguish between *rhythm* and *metre*, *accent* and *quantity*, and accent the following words according to their different meanings: εστι, ουκουν, αλλα, σιγα.

VII. What are the τεσσαρες χαρακτηρες of the Ionic dialect mentioned by Herodotus? What are the peculiarities of the Attic? Which of the two



is the most ancient? What Doric words are enumerated by Porson as admissible in the dialogue of Tragedy? How do you account for their admission?

VIII. Translate and accent the following lines :

οἶδα γὰρ πολλοὺς βροτῶν  
σεμνοὺς γεγῶτας, τοὺς μὲν ὀμματῶν ἀπο,  
τοὺς δ' ἐν θυραίοις· οἱ δ' ἀφ' ἡσυχου ποδὸς  
δυσκλείαν ἐκτῆσαντο καὶ ραθυμίαν.

Explain the terms ὀμματῶν ἀπο, ἀφ' ἡσυχου ποδὸς, and ἐκτῆσαντο.

IX. νεα γὰρ φροντίς οὐκ ἀλγεῖν φιλεῖ. Give an instance in Latin where *amat* is put for *solet*. Νεφὸς οἰμῶγης, — κλυδῶνα κακῶν, — κληῖδα φρενῶν, — αἰθερὸς βάθος. Similar expressions occur in English Poetry. Quote instances.

X. Explain the nature of the middle verb, and show the force of it in the following words, — μεθίεμαι, ἀνθαπτομαι, ἐκιδασκάρομαι. In what tenses are the verbs ἀναλοῖς, τεθνήασι, εἰρησεται? Which aorist is most used by the Tragedians? Assign a reason for this preference.

XI. Distinguish between πτωχὸς and πένης, καιρὸς and χρόνος, γάμειν and γάμεισθαι. When was τυραννὸς first used in a bad sense? What is Dawes' Canon respecting a woman speaking of herself in the plural number? What is the effect of two negatives in Greek? What of three?

XII. Translate accurately the following lines :

δέσποινα δ', ἣν νῦν ἀντὶ σου (1) θαυμάζομεν  
πρὶν μὲν τέκνων σὼν εἰσίδειν ζυνωρίδα,  
προθυμὸν εἶχ' ὀφθαλμὸν εἰς Ἰάσονα.

ἐπεὶ τὰ μέντοι προκαλύψατ' ὀμματα,  
λευκὴν τ' ἀπεστρέψ' εὐπαλιν παρῖδα,  
παίδων μυσσάχθεις· εἰσόδους· πρὸς δέ σός  
οργὰς τ' ἀφῆρει καὶ χολὸν νεανίδος,  
λεγων τὰδ'· οὐ (2) μὴ δυσμενὴς εἴσῃ φίλοις,

παύσει δὲ θυμοῦ, καὶ πάλιν στρέψει καρὰ,  
φίλους νομίζουσ', οὐσπερ ἀν' πόσιν σθέν'  
δέξει δὲ δῶρα, καὶ παραιτήτῃ πατρός  
φυγὰς ἀφείναι παῖσι τοῖσδ', ἐμὴν (3) χάριν.  
ἣ δ', ὥς εἰπείδε (4) κόσμον οὐκ ἡγεσάχετο,  
ἀλλ' ἦγεσ' ἀνδρὶ πάντα· καὶ τρεῖς ἐκ δόμων  
μακρὰν ἀπείναι (5) πατέρα καὶ παῖδας σθέν'  
λαβούσα πέπλους ποικίλους ἡμπέσχετο.

χρυσὸν τε θείσα στεφανὸν ἀμφὶ (6) βόστρυχοις  
λαμπρῶ κατόπτρῳ σχηματίζεται κομῇ,  
αἴψυχον εἰκὼ προσγελῶσα σώματος.  
κάπειτ' ἀγαστᾶσ' ἐκ θρόνων διέρχεται  
στεγὰς, ἀβρὸν βαίνουσα (7) παλλευκῷ ποδὶ,  
δωροῖς ὑπερχαίρουσα, πολλὰ πολλὰ κίς  
τέγοντ' ἐς ὄρθον ὀμματι σκοποῦμεν.

- (1.) Quote an instance where "*miror*" is used in the same sense.
- (2.) Explain the force of the particles *ου μη*, first, when followed by a future indicative, and secondly, by a subjunctive aorist.
- (3.) *εμην χαριν*. What word is here understood?
- (4.) By whom, and with what idea, was *κοσμος* first employed to signify "the world?" What Latin word corresponds to both its senses?
- (5.) *πατερα*. Why is the regular accusative of this word not in use?
- (6.) *βοστροχοις*. What is the primary meaning of the word? Illustrate its present signification by a passage from the *Paradise Lost*.
- (7.) What is the force of *πας* in composition? Give examples. Give instances in the above passage of the hepthemimeral, penthemimeral, and quasi cæsuras, and of the pause.

### XIII. Translate the following lines into English or Latin verse.

σκαίους δὲ λεγῶν, κ' οὐδὲν τι σοφους  
 τοὺς προσθε βροτοὺς, οὐκ ἂν ἀμαρτοῖς,  
 οἵτινες ὑμνοὺς ἐπὶ μὲν θαλίαις,  
 ἐπὶ τ' εἰλαπιναῖς, καὶ παρα δειπνοῖς  
 εὐροῦτο. βίου τερπνὰς ἀκοᾶς  
 στύγιους δὲ βροτῶν οὐδεὶς λυτὰς  
 εὐρετο μούσῃ καὶ πολυχόρδοις  
 ᾠδαῖς παύειν, ἐξ ὧν θάνατοι,  
 δεινὰ τε τυχαὶ σφαλλοῦσι δόμους.  
 καίτοι ταδὲ μὲν κέρδος ἀκείσθαι  
 μολπαῖσι βροτοῦς· ἵνα δ' εὐδειπνοὶ  
 δαῖτες, τι ματὴν τεινοῦσι βοᾶν;  
 τὸ παρὸν γὰρ ἔχει τερψιν ἀφ' αὐτοῦ  
 δαίτης πληρωμα βροτοῖσιν.

Which is the "*versus Paræmiacus*?" Why was it so called, and when is it the most perfect? What is the Anapaestic *συναφεία*?

### XIV. Mention any of the critical discoveries of Bentley, Dawes, or Porson, which you may recollect.



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Theater of the Greeks

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